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#745 / JAN 28 - FEB 3, 2009
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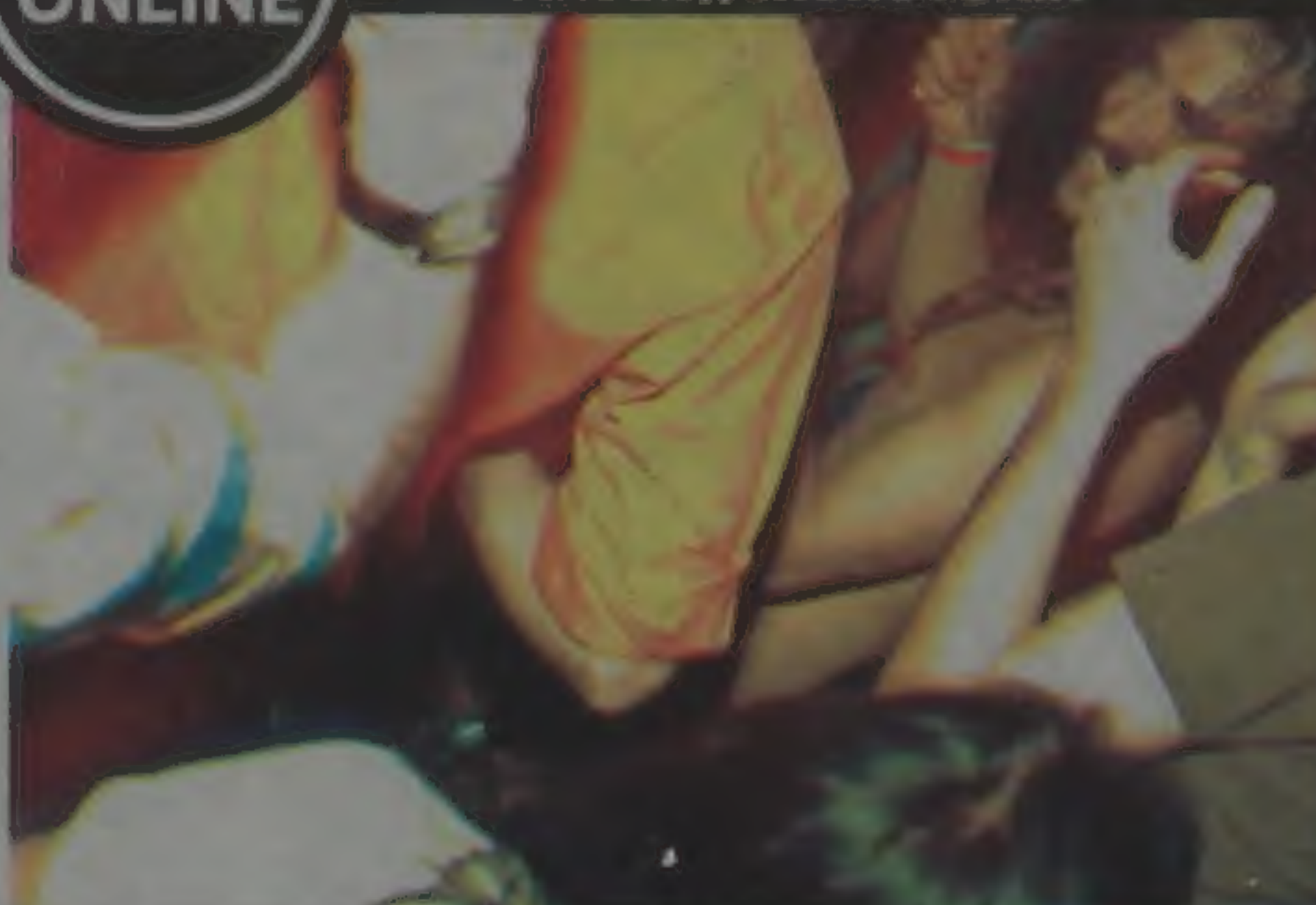
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The Classical Score: highlights of the week's classical performances

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Send Me an Angel:
Brian Gibson looks at the evolution of the Angel in cinema

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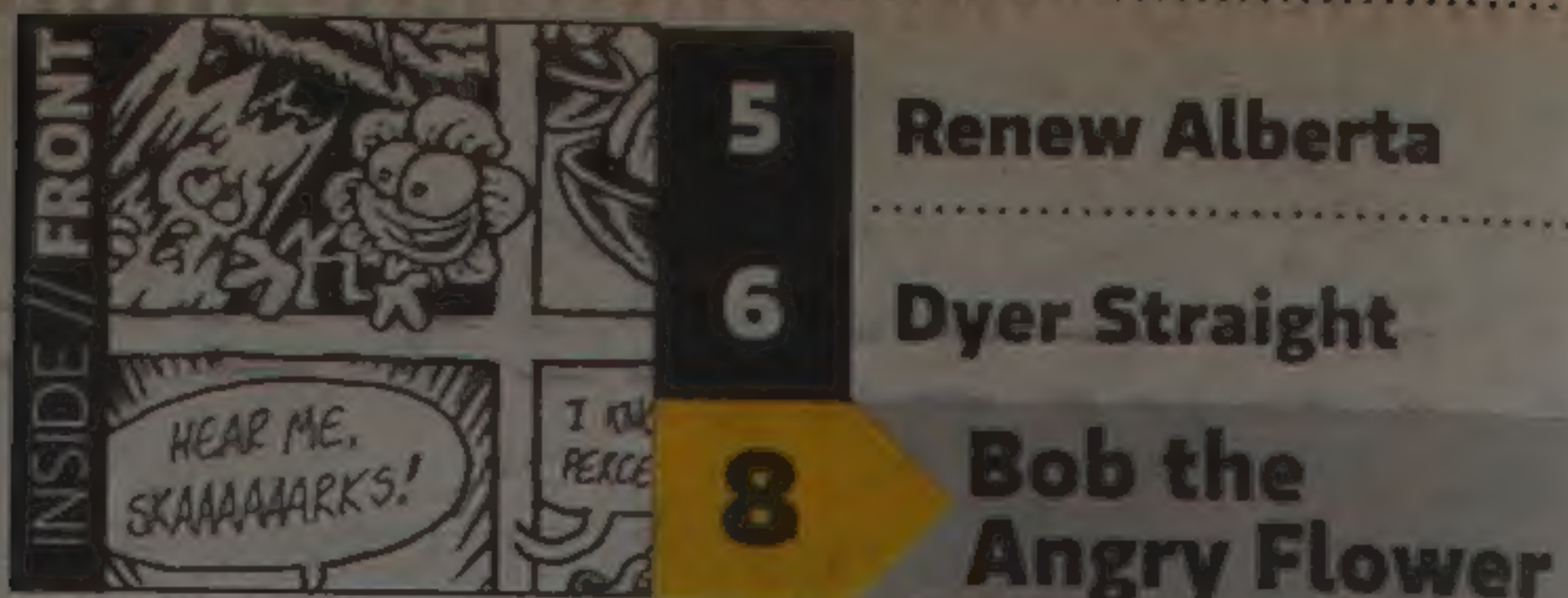
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UP FRONT



EDITORIAL

Vuepoint

Real help in Haiti

SAMANTHA POWER

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In the wake of Haiti's devastation Canadians' generosity has been admirable. Something we should be proud of. But Canada's heavy-handed role in providing aid is an almost ironic counterpoint to the years of Canada's military and government support in keeping Haiti from asserting its independence. Watching the media you may have heard the phrase, "Why can't Haiti catch a break?" Possibly because nations like Canada and the United States can't leave them alone. Between the 1991 ousting of democratically elected President Aristide and the yo-yoing US involvement in taking him back to power, with devastating IMF strings attached, Haiti has had little chance to recover from the years as first a French and then an American colony. While Canada's military stood by American troops as Aristide was removed from office, Ottawa removed millions from aid projects and the US backed IMF reforms devastating Haiti's rice growers.

Today, Canadians should be asking, "What next?" Prime Minister Harper

has stated Canada is to go in and "finish the job." With the American military having perhaps necessarily taken over the Port-au-Prince airport, the memorandum of understanding signed hands over control for an undefined time. Canadians should be looking closely at our government's actions to ensure Haitians have the independence they've always fought for. Canada can take a strong role in ensuring the international community is providing grants, not loans to rebuild infrastructure. Canada should be pushing for the UN to take the lead on the ground in Haiti. While the UN's headquarters may have crumbled there remain over 9000 peacekeeping troops in Haiti—ample resources to have a neutral power take control.

With the majority of intervention coming to Haiti in the form of humanitarian aid, rather than military and corporate influence, the time is now to set the country on a course for independence and stability. If Canadians don't stand up and take on the peacekeeping role we're so proud of, the people of Haiti may never catch that break. ♡

GRASDAL'S VUE



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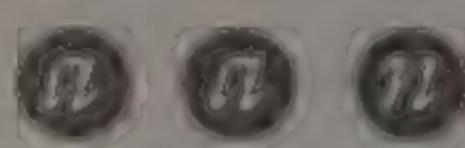
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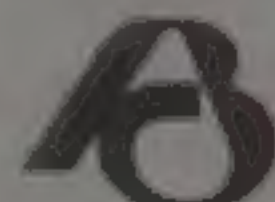
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Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

The bitterness seeps in

A few years back, the Kenneth T. Williams play *Thunderstick* ("Thunderstick: Odd Couple Indeed" Jan 21 - 27, 2010) made its Toronto debut to scathing reviews. Lashing Williams himself was of particular interest to the biting tongues of the reviewers. I consider it not only a brave feat for Bradley Moss and Del Surjik to program this play given its painful in-print pedigree, but a raging act of mad courage that Williams himself would go back inside the script and apply his newer skills to strengthen the thing. I have arrived at what is quite a solid theory as to why journalists seem hell bent on crucifying a writer who is—in the opinion of most of his colleagues in the First Nations theatre community—amongst our most innovative, inventive and agile of playwrights. Perhaps Mr. Berry (and his brethren) will hear me out. Kenneth Williams used to be a journalist, and now he is celebrated as an artist. Hurts, doesn't it?

Further to my theory, I will propose that our mean-mouthed reviewers are having a bit of a problem with feeling excluded.

An Indigenous narrative was not valued, taught or even respected in the public school system when I was a young 'un. Where does this leave the art reviewer who has been indoctrinated with a belief in the unquestionable superiority of the Late Great Whites, when a Nlakapmox playwright took a GG in '09, and an Ojibwe/Irish novelist the Giller in '08? Scared.

Now, the Europe-based impact on theatre in this country has been profound. I love me some Shakespeare and I lap up Strindberg like a greedy kitten. What is seldom acknowledged within this reverence is that performance history in this country predates contact—by a few thousand years. Canada is necessarily a hybrid society. Williams is embracing this with his work, and that is harder to compute than fully "Native" work or fully "European" work.

The fact is that Williams is dealing with universalities that cross cultures and nations, while maintaining an Indigenous perspective; this is making a lot of people very uncomfortable. (Shit, who can't relate to drunk daddies and farts?) The more a Canadian of European descent can relate to *Thunderstick's* tight-lipped and rod-straight Isaac, the more he has

to admit that he is a brother to the willful Mohawk fellow still holding strong in Caledonia. It's a big country. There's room for everyone. We have to take each other along on this journey. Come on, David Berry. You can use my bus pass.

TARA BEAGAN

Baba Yaga Trail inspires winter fun

I wish to thank you for your beautifully written article in Snow Zone on the Baba Yaga Trail Adventure. ("Baba Yaga Trail adventure strictly taboo" Jan 21 - 27, 2010) I really couldn't have described what we're all trying to achieve down there any better. You masterfully summed it up. I particularly loved how the crux of the story harkened back to either challenging your inner fears (seeking out the witch Baba Yaga) or becoming insignificant (unworthy) like a rotting fence post. The concept of gathering, instructing, having fun and energizing bodies while revitalizing imaginations, I believe, will change the mentality of a community about their city.

MATTHEW DECORE

WINTER LIGHT RECREATION DIRECTOR

Progressive Albertans try anew

Renew Alberta may be a new option for voters

DAVID BERRY
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There are those who still say that a party with hazy policy platforms and little in the way of established infrastructure has a long way to go before forming a government, but, at least for now, the Wildrose Alliance seems well on its way. Buoyed by the October election of the media-friendly Danielle Smith and the recent defections of Conservative MLAs Rob Anderson and Heather Forsyth, the party sits on top of provincial opinion polls, with no immediate end to the high times in sight. But for every action, there is an equal and opposite reaction.

"You're seeing progressives saying if this is where we're going, we can no longer sit back, because we'll wake up one day and it will be even more antediluvian than it is today," says Ken Chapman, a high-profile blogger and co-founder of Reboot Alberta, a meeting of provincial progressives. "They're causing progressives to get engaged in politics again, because now they can't be indifferent to it or be cynical: now you have to get reinvolved and get active."

But while the rise of a party with right-wing credentials as deep as the Wildrose's might be expected to knock certain progressives out of their torpor, what's unexpected is the form this renewed sense of political action is taking.

Renew Alberta is still collecting the necessary signatures to get official party status, but the fledgling progressive movement makes no bones about its lofty goals: to give Albertans a viable progressive option to challenge the decades-long hold of the Progressive Conservative monolith. Born out of the

disappointment and frustration felt after the landslide PC victory in 2008, and crystallized by the recent surge of the Alliance, Renew is hoping to fill the void it sees in the current political landscape.

"Basically what happened was, after a lot of conversations where we said we could do better than these guys, we decided to just do it," explains Chima Nkemdirim, co-chair of Renew Alberta. "We couldn't do worse."

Astute readers will note that Alberta already has two well-established parties of a progressive bent, the Liberals and the NDP, and one would think these would be the first place for progressives to turn in light of PC incompetence and the threat of takeover from further right. Certainly that's what Liberal MLA Laurie Blakeman would expect.

"I don't think that we should throw the baby out with the bath water. The idea that we would abandon all of the centrist or centre-left parties we have to start a new one doesn't make sense to me," says Blakeman of the push to form a new party. "There's an infrastructure in place that I think is stupid to walk away from and abandon."

But it may be worthwhile to question what the value of that infrastructure is: as poll numbers indicate, both the Liberals and the NDP have failed to capitalize on the palpable dissatisfaction of Albertans. Despite Premier Stelmach's approval rating dipping to a sub-Bushian 14 percent, their approvals have remained static, which has signaled to some that they don't represent the best hope for any kind of a progressive future.

"The inability of the progressive opposition parties, the Liberals and NDP, to take

advantage of the PC stumbles, has forced people, especially in the center or progressive side of the spectrum, to reassess whether they're able to realistically form a government," explains Chaldeans Mensah, a political science professor at Grant MacEwan, and his views are echoed by Nkemdirim, a long-time provincial Liberal and former campaign manager for Calgary MLA Kent Hehr who left the party when it became apparent to him that the Liberals weren't likely to be forming a government anytime soon.

"There's a great deal of resentment towards the Liberal party etched into the psyche of the province because of the National Energy Program. There's people who weren't even born when the NEP ended that will talk about it," explains Nkemdirim of his decision. "Now, Pierre Trudeau has nothing to do with the Alberta Liberals, but their failure to do even basic things like ask if their brand is an issue and consider changing it, was a sign for me. And their failure to go out and talk to Albertans and figure out which issues really matter to them, and generate a platform based on what people's concerns are, and not just what the party thinks their concerns are, that was too."

"If the Liberals and the NDPs have all the tools—and they have historical party status, they have seats in the legislature—why haven't they been able to capture the imagination of the people?" he continues. "The disconnect is obvious: our voter turnout in the last election was 40 percent."

The reasons for that disconnect are less obvious—as Blakeman puts it, "If I definitively knew the answer [as to why more dissatisfied voters didn't turn to the Lib-

erals], I would have done something to fix it"—but in Mensah's opinion, a major part of it stems from what you might call a top-down approach to political organization.

"They tend to focus too much on ideological purity and try to espouse policies and programs which are really not consistent with where most Albertans are," he explains. "To win political power—well, I hate to say it, but you have to sacrifice some of your ideology for pragmatism. [The Liberals and NDP] tend to fight ideological battles and not listen to where most Albertans are and the policy preferred by most Albertans."

That's certainly how Elaine Hyshka feels. A community researcher at the University of Alberta who recently joined Renew Alberta, she says she's always been interested in the political landscape, but until now has stayed away from parties because of what she sees as somewhat myopic viewpoints.

"I've occasionally been involved in politics, but it's always been more issue-based than involved with any one particular party. I've never really been a huge partisan, and I don't tend to like people who are partisan," she explains. "I find partisan politics can be very narrow, and not necessarily open to considering things that fall outside the party ideology."

What attracted her to Renew, she says, is the movement's commitment to forming its platform around consultations with the people, as opposed to deciding beforehand what its stances will be and trying to woo people to their side.

"They're really looking to have citizens of Alberta shape their agenda and shape their politics," she says. "It's not

just about tactics and figuring out how to get people to vote for them: it's about reconsidering how the political process isn't meeting the needs of 60 percent of Albertans, and then trying to work that into the political system in a way that doesn't leave a bad taste in everyone's mouth."

Nkemdirim points to their recent involvement at the Reboot Alberta event, as well as planned "living room" discussions and a ChangeCamp-style unconference as examples of how Renew intends to reach out to Albertans, and says that the party has made a commitment to not set a policy until it has reached a significant cross-section of the people, and feels it can accurately suss out the mood.

"The traditional way to do that is for a party to have a policy convention and vote on stuff and then the leadership takes a look at it and comes up with an election campaign, and that's the party's policy," he explains. "One of the things that people are disaffected about with politics is that they feel they have no say: they're not involved. We want to do that differently."

With the party still in its nascent stages, these ideas can't really be classified as anything but goals at the moment, but the stir the party kicked up at Reboot, and its growing membership roster prove that they are onto something that is able to energize progressives. Whether or not Renew Alberta is able to make a mark on Alberta's political scene—"I'm very skeptical," says Mensah, "it's a long row to hoe"—the existence of a group of progressives unwilling to consider their current options should suggest that this side of the spectrum may be overdue for a renewal. ▽

COMMENT >> MEDIA

Cable killed the radio star

Cable corporations hold out on mandated community funds

Prior to the deregulation of community TV in 1997, all Canadian communities with 2000 cable subscribers or more, enjoyed access to a cable-operated community TV channel. Some communities even had a vibrant network of volunteer media makers, such as the roughly 1200 volunteers across 12 regional offices in Vancouver's lower mainland.

The resources for community TV came from a broadcast levy collected by cable companies; considered a public trust.

Dipping into the emptiest pockets

However, in the last 13 years, cable companies have altered community channels and the levy that supports them: they are now used as a competitive advantage rather than a community resource. This represents a serious misuse by cable companies of the roughly \$100 000 000 public trust funds

(\$116 000 000 in 2008).

In 2008, Cable monopolies earned a profit of 25 percent, before interest and taxes. Irrespective of these earnings, they are using public trust money, partially earmarked for the most marginalized in our society, for their own commercial interests. This community money should be used to create an innovative independent media sector in Canada and provide much needed resources for underserved communities and at-risk youth. That some of the most profitable companies in Canada are taking public resources from those most in need is outrageous and must be challenged.

The missing report

The CRTC is currently reviewing community media in Canada and taking back this public money could pave the way for an historic opportunity. A

proposal by CACTUS (Canadian Association of Community Television Users and Stations) is calling for the millions of dollars already being collected by cable companies for community TV be liberated to independent media centres. These media centres would serve to empower citizens and facilitate media innovation, and the CRTC can make this a reality.

Recently, it was brought to my attention that a report detailing community channel policy from around the world (Community TV Policies and Practices Worldwide) has been removed from the CRTC website. This report formed part of the public record when the community TV hearing was called but has since been removed. The study's author, Catherine Edwards, is an international community TV expert and her report provides essential information for public participation.

According to the CRTC website, they removed the report because of "concerns" by licensees of broadcasting

distribution undertakings (a.k.a. Big Cable). This decision appears to be in response to a December 10, 2009 letter sent by Rogers Communications, Shaw Communications, Cogeco Cable, EastLink, and Quebecor Media, asking for the report to be removed. The CRTC's willingness to bend to the concerns of a few clearly biased companies draws into question the CRTC's independence from the cable industry. OpenMedia.ca has posted the report online: openmedia.ca, but it should also be part of the public proceeding.

Watchdog for who?

The CRTC's website indicates that there are 139 cable operated community channels in Canada, but gives no further information. We don't know who owns them, where they are located, and what their programming is made up of.

As far as I can tell, the problem is that despite complaints from community TV organizations, the CRTC is not actually monitoring or supervising community TV activities. The CRTC doesn't even appear to be collecting programming logs so how can they possibly review them? Big Cable has been given unfettered

access to over \$100 000 000 of our money and the CRTC has seemingly provided little oversight. But this situation isn't new: over the past 10 years, an estimated \$800 000 000 has flowed through this fund.

The best way to get out of this mess is to liberate the community media funds straight to community media organizations. Cable companies have shown themselves unfit to be middlemen any longer and the CRTC has shown itself incapable of ensuring funds are directed towards their intended purpose.

Canadians can ask for the funds to be given back to communities by sending a comment to the CRTC here: openmedia.ca/action. ▽

Steve Anderson is the national coordinator for OpenMedia.ca. He is a contributing author of *Censored 2008* and *Battleground: The Media and has written for The Tyee, Toronto Star, VUE Weekly, Common Ground, Rabble.ca and Adbusters.*

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Climate change deniers

Ideological steadfastness may be our end

Last November we had "Climategate," in which somebody hacked into the e-mails at the University of East Anglia and discovered that Professor Phil Jones, head of the university's Climate Research Unit, had been trying to exclude scientific papers he regarded as flawed from being considered by the Intergovernmental Panel on Climate Change (IPCC).

"I can't see either [paper] ... being in the next [IPCC] report," Phil Jones wrote in 2004. "Kevin [one of Jones's colleagues] and I will keep them out somehow—even if we have to redefine what peer-review literature is!" Bad Phil! Slap wrists!

Scientists can be rather unworldly, but within their own little world they are highly competitive and capable of considerable nastiness towards their competitors. (Q: Why are scientific politics so nasty? A: Because the stakes are so small.) It is not clear whether Phil Jones was being serious or only mock-serious in his email, but he certainly could have been planning to do exactly what he said.

Jones was forced to step down as head of the CRU, the hacker (probably a Russian) walked away counting his money—and the blogosphere lit up like a Christmas tree with claims that this incident proved that climate change was a fraud.

Now we have "Glaciorgate," in which it is revealed that a prediction in the last IPCC report that the Himalayan glaciers could all disappear by 2035 was wildly exaggerated. Some of the biggest glaciers in the Himalayas are so massive and so high that it would actually take them 300 years to melt.

It was a grievous error, and the way it got into the IPCC's 2007 report only compounded the offence. It was based on a casual remark by a single Indian scientist, Syed Hasnain, that found its way into a World Wildlife Fund study (which gave it the respectability of appearing in print), and thence into the IPCC's 2007 report.

Very unprofessional, and particularly so on the part of IPCC chairman Rajendra Pachauri, who initially dismissed the work of the geologists who challenged the IPCC's assertion about glaciers as "voodoo science." The blogosphere went wild—and a recent opinion survey in the United States showed that only 57 percent of adult Americans accept the scientific evidence for global warming, down from 77 percent two years ago. Worse yet, only 36 percent of Americans believe that human activity is the primary cause of the warming.

People who know science and scientists will be disappointed both by the behaviour of Phil Jones and by the glacier incident, but they will not be surprised.

This sort of thing happens from time to time, because we are dealing with human beings. But it does not (as the denial brigade insists) discredit the whole enterprise in which they are engaged.

Not all the Himalayan glaciers will be gone by 2035, but a lot of the ones at lower altitudes will—including some of the ones that keep the great rivers of Asia full in the summertime. That is important, because when they are gone, people start to starve. And we have all met people who are clever in theory but stupid in practice, like Foolish Phil.

The weight of the evidence rests overwhelmingly on the side of those who argue that climate change is real and dangerous. Ninety-seven or 98 percent of scientists active in the relevant fields are convinced of it; all but a couple of the world's two hundred governments have been persuaded of it; public opinion accepts it almost everywhere except in parts of the "Anglosphere." The United States, and to a lesser extent Australia, Britain and Canada, are the last bastions of denial.

From being the least ideological countries 50 years ago, when much of the rest of the planet was drunk on Marxist theories, these countries have become the most ideological today. Disbelief in climate change has been turned into an ideological badge worn by the right, and evidence is no longer relevant.

This wouldn't matter much if the countries in question were Bolivia, Belgium and Burma, but one of them is really important. Without the United States, we are not going to get a worthwhile global agreement on cutting greenhouse gas emissions. It is starting to look like we won't have the United States on board.

If the United States is out of the game, then China is out too. Without the participation of the world's two biggest polluters, jointly accounting for almost half of the human race's CO₂ emissions, there's not much point in trying for another Kyoto-style deal, even a much better one. If you have any money lying around, put it on geoengineering techniques for keeping the heat down. We're going to need them. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

DYER STRAIGHT
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Gwynne Dyer

Three strikes creates a big price

Anti-counterfeiting law could make Internet unaffordable

Canadian officials travel to Guadalajara, Mexico this week to resume negotiations on the still-secret Anti-Counterfeiting Trade Agreement. The discussion is likely to turn to the prospect of supporting three-strikes and you're out systems that could result in thousands of people losing access to the Internet based on three allegations of copyright infringement. Leaked ACTA documents indicate that encouraging the adoption of three-strikes—often euphemistically described as "graduated response" for the way Internet providers gradually send increasingly threatening warnings to subscribers—has been proposed for possible inclusion in the treaty.

While supporters claim that three-strikes is garnering increasing international acceptance, the truth is implementation in many countries is a mixed bag. Countries such as Germany and Spain have rejected it, acknowledging criticisms that loss of Internet access for up to a year for an entire household is a disproportionate punishment for unproven, non-commercial infringement.

Those countries that have ventured forward have faced formidable barriers. New Zealand withdrew a three-strikes proposal in the face of public protests (a much watered-down version was floated at the end of last year), the UK's proposal has been hit with hundreds of proposed amendments at the House of Lords, and France's adventure with three-strikes has included initial defeat in the French National Assembly, a Constitutional Court ruling that the plan was unconstitutional and delayed implementation due to privacy concerns from the country's data protection commissioner.

Much of the three-strikes debate has focused on its impact on Internet users, yet the price of establishing such systems have scarcely been discussed. That may be changing due to the UK government's own estimates on the likely costs borne by Internet providers and taxpayers in establishing and maintaining a three-strikes system.

Initial government estimates peg the expense to Internet providers alone at as much as 500 million pounds (£850 million) over 10 years. This includes the costs of identifying subscribers, notifying them of alleged infringements, running call centres to answer questions, and investing in new equipment to manage the system. As a result, the UK government estimates that 40 000

people could lose Internet access due to anticipated increases in subscriber fees.

The UK recording industry has challenged these numbers, but there is reason to believe they actually understate the actual economic impact. The UK estimates focus exclusively on the Internet provider costs, but provide no accounting for actual enforcement of the system. When court and regulatory costs are factored into the equation, the taxpayer burden runs into the hundreds of millions.

Moreover, the UK estimates are consistent with a 2006 Industry Canada commissioned study on the costs of Internet provider notification schemes. The study concluded that the cost of a single notification was \$11.73 for larger Internet providers (over 100 000 subscribers) and \$32.73 for smaller Internet providers. Considering the sheer number of notifications—last summer Bell Canada acknowledged receiving 15 000 notifications each month—the costs quickly run into the millions of dollars.

The disparate impact between big and small Internet providers highlights another hidden cost of three-strikes systems: the negative effect on the competitive landscape for Internet services. The UK estimates that the costs on small Internet providers are so great that consideration should be given to exempting them entirely, since the additional burden would result in decreased competition. The same report identifies the disproportionate harm to wireless carriers, who would face massive capital costs and be placed at a competitive disadvantage.

Reducing Internet provider competition and increasing consumer costs runs directly counter to Industry Minister Tony Clement's commitment to improving the Canadian competitive environment for wireless and Internet services. Yet the ACTA talks seemingly move in that direction, potentially leading to massive global costs for an unproven system that could lead thousands to conclude they can no longer afford access to the Internet. ▽

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Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Getting to the root

Northland needs more than a new board

RICARDO ACUÑA

// UALBERTA.CA/PARKLAND

Sometimes a government decision is important not necessarily for what it does, but for the spotlight it can shine on an issue and the spaces it can open up for public discussion and dialogue on a broad range of topics stemming from the policy in question.

This is the case with Alberta Education Minister Dave Hancock's recent decision to disband the Board of Trustees of the Northland School Division and replace them with a single government-appointed trustee.

The move, although rare, is not unprecedented. In 1999 then Education Minister Lyle Oberg invoked the same power to dismiss the entire Calgary Board of Education (a board, by the way, which included a rookie trustee by the name of Danielle Smith). But it hasn't been used since then.

The reasons given by Minister Hancock for making the decision include falling student attendance, chronically low performance on standardized tests, and poor teacher retention rates. Along with the official trustee, the minister has appointed a three-person panel to conduct an inquiry into the day-to-day operations of the school district and make recommendations for improvement.

Most of the discussion thus far in both the media and the public at large has revolved around two key questions. The first is the obvious question of democracy, and whether one government minister should have the authority to arbitrarily dismiss an elected body. The second question in the media has been whether the problems in Northland are the result of poor governance or apathetic parents. That's largely it.

But that's not enough. Hancock's decision opens up so many different questions for discussion that it is actually difficult to cover them all.

Let's start with the assertion that one of the problems in Northland is consistently poor results on standardized tests. Minister Hancock keeps saying this, but nobody has actually stopped to question the standardized tests themselves.

These are the same standardized tests that the Alberta government issues to students all over the province. Since they have been in place, the results have largely been the same—kids attending schools in affluent predominantly white communities do very well, middle class kids do well, and kids attending schools in poor predominantly native or immigrant communities do poorly. Yet somehow, the Alberta government insists on using the results of these tests to evaluate teachers, principals and school boards. To use the results of tests designed primarily for middle class, urban white kids to justify firing trustees in a district made up of poor, rural, indigenous communities is simply absurd. This is a tremendous opportunity to show the failings of Alberta's current system of standardized testing and accountability, and it's being squandered—let's have that conversation.

Minister Hancock also points repeatedly at poor teacher retention as one of his justifications, without seeming to consider the context within which this happens. Consider the hundreds of education graduates every year who cannot get jobs in their home communities because of the chronic cuts and understaffing of our education system. These

teachers don't go to districts like Northland with an eye to building a life there, they go to make money, get experience, and bide their time until a position opens up in their home communities. Nothing Mr. Hancock or his official trustee can do in Northland is likely to change that dynamic in the short term. We should be discussing staffing levels at Alberta schools, diversity and inclusiveness in Alberta's education faculties, and job opportunities for young teachers.

Perhaps the most important set of questions that comes out of this, however, is one which goes far beyond the education system in and of itself. The schools in the Northland School Division share a history. The division was formed by bringing together former residential schools, church-run mission schools, and government métis and First Nation schools. The history of these schools is not about maximizing the well-being and human development of the children in these communities, the history of these schools is about assimilation, abuse, colonization and imperialism. Assuming that these schools could simply be integrated into a province-wide system of education completely disregards the impact of that history on the communities that lived it. The relationship of those people to those schools is tainted. And the new system looks very similar to the old one in many ways: the teachers and curriculum are imposed on the communities from outside, and have little to no relevance in the daily realities or priorities of the communities.

What is happening in the Northland School Division is not primarily about governance or teacher retention. What is happening in Northland is a reflection of communities that have been subjected to more than a century of racism, oppression, economic opportunism, and abuse. This is the conversation we should be having, because this is ultimately the one that stands to have the biggest impact on the lives of the children in the Northland School Division.

Will Minister Hancock's special inquiry team have, as part of their mandate, the authority to go through every piece of provincial and federal government legislation and policy and point out how entrenched and institutionalized the racism and oppression against Alberta's native communities really is? If so, will the government commit to making the necessary changes?

In the end, tweaking the governance model of the Northland board or implementing teacher retention programs will change absolutely nothing. Significant changes will need to be made to the education system and how it's financed.

More importantly, however, there are even deeper issues of institutionalized racism and oppression that need to be overcome before anything can change. If we are truly concerned about the long term well-being, personal development, and fulfillment of children in the Northland School Division, then this is the conversation we need to be having, and Minister's Hancock's decision gives us that opportunity. If we don't, then the failure is ours. ▽

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

Fats not so bad

Saturated fats may be a necessity

The deeply-ingrained idea that saturated fat equals heart disease and cancer is an idea that took root quite independently of the science, says Gary Taubes in *Good Calories, Bad Calories*. In 1977, while the issue was still being hotly debated within the scientific community, the United States government took a position, and with the publication of *Dietary Goals*, began its determined push toward dramatic reductions in fat consumption.

According to Taubes, *Dietary Goals* "took a grab bag of ambiguous studies and speculation, acknowledged that the claims were scientifically contentious, and then officially bestowed on one interpretation the aura of established fact." But many prominent investigators, the American Medical Association, the National Institutes of Health (NIH) and the FDA were of the view that the guidelines were premature and irresponsible. Once politicized, however, health issues tend to take on a life of their own.

A number of key studies attempting to support the saturated fat-disease hypothesis within different populations were published in the 1980s. None of them succeeded. What they found instead was that low cholesterol levels were associated with a higher risk of cancer, and that high-fat diets were significantly associated with a lower risk of total mortality, cancer

mortality and stroke mortality.

One of these studies—the Multiple Risk Factor Intervention Trial, which followed 12 000 men for seven years—surprisingly found a higher death rate among the treatment group that had lowered their cholesterol intake, quit smoking and treated their high blood pressure than among the control group left to do as they pleased.

I'd think that study alone would have made us stop and wonder about the wisdom of pursuing ever-lower cholesterol levels, but it didn't.

More studies were done in an attempt to confirm the fat-is-bad hypothesis. Though none of them succeeded, the idea that fats were bad persisted. The National Heart, Lung, and Blood Institute (NHLBI) marched full-steam ahead with their campaign to bring down our cholesterol levels, and the media, as it tends to in response to press releases, went along with it. Whole milk, butter, fatty meats and eggs became taboo.

The NIH, initially skeptical, eventually hosted a "consensus conference" and effectively put an end to three decades of debate. The conference report failed to mention dissent, though that was anything but true.

Officially settled by declaration of consensus, margarine and vegetable oil consumption continued to rise steadily, butter consumption continued to decline—and heart disease, cancer and diabetes began their

relentless climb upward. In 1910, when mortality from heart disease was low, per capita butter consumption was 18 pounds; by the year 2000, it was less than four pounds. The lifetime risk of Type 2 diabetes when we were eating all that butter in 1910 was one in 30; now it is one in three.

Why have we clung to the idea that saturated fats are bad? Researchers know that if their research fails to support official positions, funding will go to another researcher. To dissent was, and is now, to forgo research funding. Research, once politicians and the media have done their thing, tends to focus more on being reconciled with the current wisdom rather than on challenging it.

The shift away from butter and toward low-fat, no-fat, or vegetable and trans-fat content also resulted in increasing sugar intake, particularly fructose intake. We look for satisfaction when we eat, and fat content brings satiety. What we lost with the shift away from the nourishing traditions of butter and eggs and animal fats was replaced with overall higher carbohydrate intake.

We now know that the predictors of heart disease include high insulin production, insulin resistance, high triglycerides, and low levels of HDL cholesterol. We also know they are conditions strongly linked to diets low in fats and relatively higher in carbohydrates. But despite our knowing this, we're still doing little to address metabolic syndrome.

The president of the American Heart Association, Anthony Gotto, told *Time* in 1984 that if everyone went along with a cholesterol-lowering program we'd have heart disease conquered by the year 2000. We've clearly done no such thing; it is a failed hypothesis. ▽



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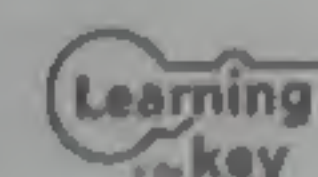
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Steps to recovery

The Stinkfest continues. Here's the latest list of losses: a 3-2 OT loss to Vancouver, a 4-3 loss to Dallas and 4-2 loss to Chicago. Embarrassing stat: the Oilers have already lost at least one game to all but two teams in the Western Conference.

Fan with a plan Here's my brilliant plan to fix the Oilers. In truth, it is better described as superficial, oversimplified and pedestrian, but it's my column:

IN THE BOX
inthebox@vuwweekly.com

Dave Young

Step 1: Culture change The dominant clique on the Oilers remains the Class of 2006 Cup Run crew. As much as we've liked or cheered Steve Staios, Ethan Moreau, Fernando Pisani or Shawn Horcoff, rebuilding will require ending the veterans' grip on the team. Regrettably, it's time for these guys to go. These players' contracts range from slightly overpaid (Staios) to outright bloated (Horcoff) so moving these cats will be difficult. But difficult is not impossible.

Step 2: Trim the fat With a glut of talented, yet mostly soft, forwards on the team, some of the up-and-comers may have to go. Can the Oilers stash Patrick O'Sullivan, Andrew Cogliano, M-A Pouliot and Robert Nilsson on the roster? One or two could be shifted for younger prospects or draft picks. Roster and cap space can be freed up too.

Step 3: Have a really crappy (nay, embarrassing) season and salvage a great draft pick. Check.

Step 4: Identify keepers Who's staying? My list of keepers includes Ales Hemsky, Dustin Penner, Sam Gagner, Gilbert Brule, Lubomir Visnovsky, Ladislav Smid, Ryan Potulny and (after flipping many coins) Tom Gilbert and Denis Grebeshkov. Most of the players on my keeper list are under contract for at least one more season, however Gagner, Brule and Potulny become restricted free agents this summer. Lock them up. Grebeshkov also becomes an RFA. Sign him only if the price is right.

Step 5: Identify (goal)keepers The injury to Nik Khabibulin leaves Oiler coaches a much better and longer look at both Jeff Drouin-Deslauriers and Devan Dubnyk. By the time

this tryout period expires, one should stand out and the other will be cast aside. Hopefully constant losing doesn't break both the youngsters' spirits. The team risks winding up with the broken carcasses of two once-promising goalies.

Step 6: Souray The trade deadline may move this item up to step 1 or 2 on the list but Souray could be moved for a decent draft pick or useful prospect. I had Souray pegged to be the next captain but captains don't request a trade, no matter how tactful or subtle the demand.

Step 7: Horcoff Shawn Horcoff's slump and contract leaves him virtually untradeable so we're stuck with him. My gut tells me his play is being affected by injury and he'll be better. I hope so.

Step 9: New additions Go to the free agent pool this summer and fill any holes left after veterans and middling players have been dealt. Role players, checkers and character guys (another Jason Strudwick-type please!) are much easier to woo than the Heatley-types.

Step 10: Leadership With what will likely be a young team, a legitimate leader will need to be identified, groomed or acquired. Not many choices. Moreau and Souray could be gone and Strudwick doesn't get enough ice time to wear the C. Hemsky's too introverted, Visnovsky's too easy-going, Penner's too goofy and Smid's too young to lead this team. A Brad May kinda player (not the real Brad May obviously) could give direction and guidance to youngsters.

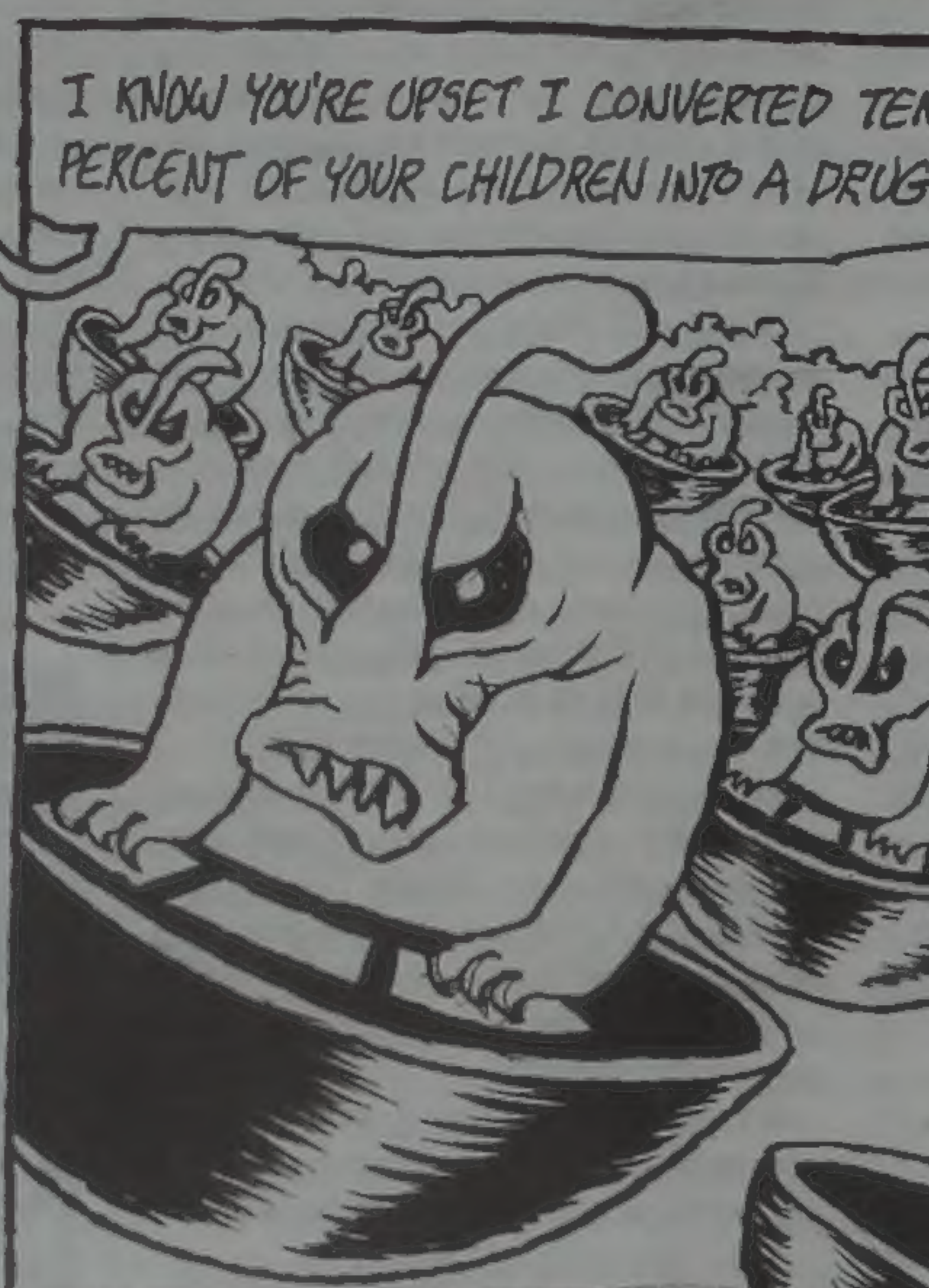
Step 11: Georges Laraque Non, merci.

Step 12: Jaromir Jagr I'll believe the stories when I see it. But the concept makes sense somehow.

Oiler fan rationalization of the week: It's not that bad: The Oilers have yet to lose to Detroit (two wins thus far) and Anaheim (because they haven't played them yet) so not everyone in the West has beaten the Oilers this season. It's not that bad (yet). ♡

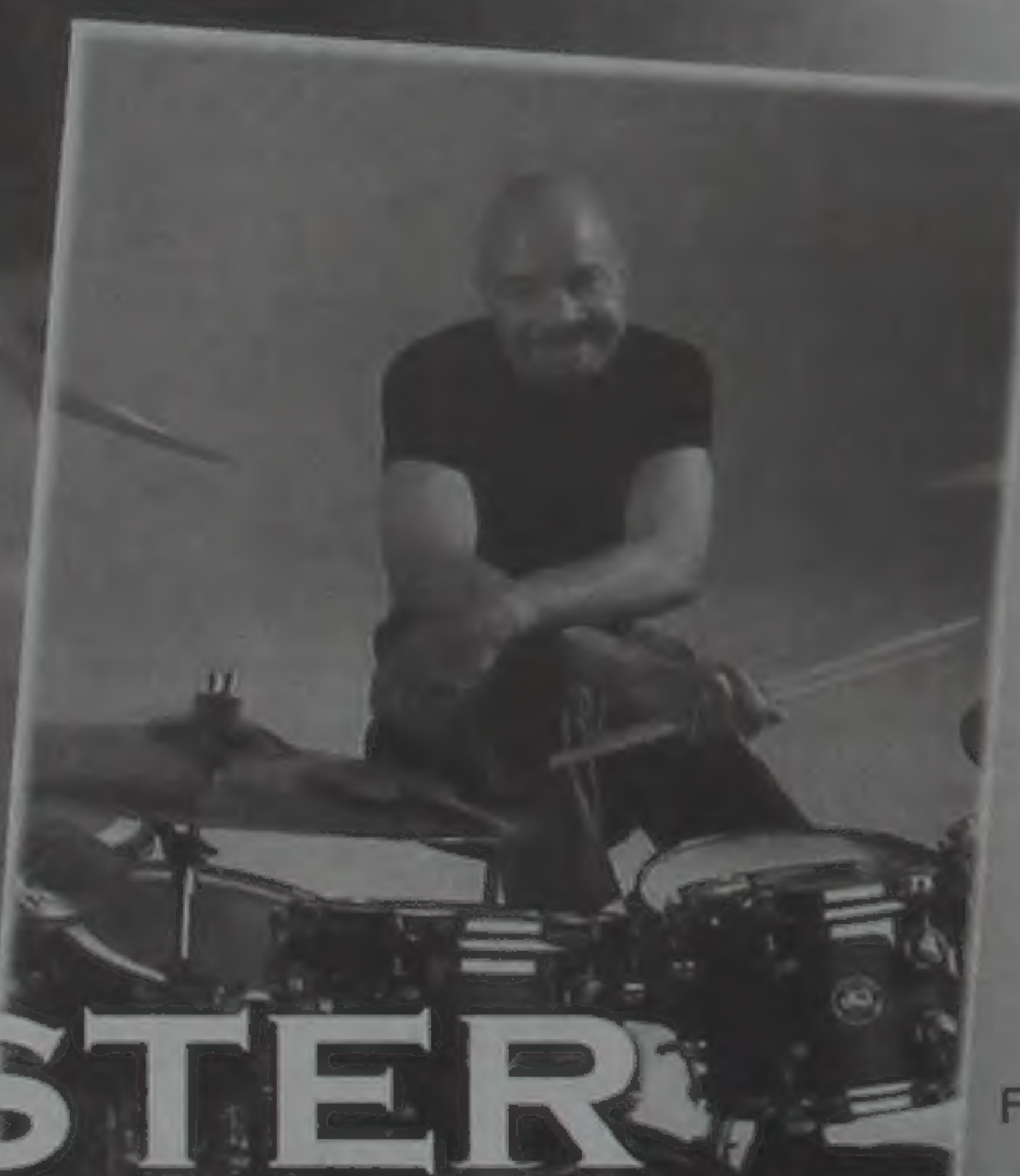
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SKIING // RECOVERY

Miraculous recovery

Frank Lopez is back on skis after a mysterious paralysis

STACY GLASER

// SIPAPU SKI AND SUMMER RESORT

On January 5, Sipapu ski-shop employee and Las Trampas, New Mexico native Frank Lopez made one extraordinary trip down the mountain at Sipapu. His legs were shaky, and his skis didn't go very fast. However, this amazing journey had nothing to do with his form or speed: Frank was skiing under his own power after countless doctors told him he'd never walk again.

On January 2, 2007, Frank's day started like any other: he went to his job in Boston and during his lunch hour, he completed his daily workout at the gym. However, when he returned to work, things began to go very wrong.

Just 20 minutes after his workout, Frank felt a wrenching pain in his spine. Shortly thereafter, he began experiencing memory loss. His hands and legs started convulsing, and he was quickly losing feeling in his limbs. "I knew something was wrong," Frank said. "I thought it was a stroke, so I left the office and went straight to the subway."

By the time he reached his subway stop, Frank couldn't walk and couldn't feel anything below his waist. With tremendous effort, Frank managed to get a cab and dialed 911.

By 6 pm that evening—less than six hours after his workout—Frank was paralyzed from the neck down.

Over the next three days, hospital physicians ordered a battery of tests to try and diagnose this bizarre paralysis. On January 5, Frank's 36th birthday, his doctor said he likely had a blood clot in his spinal cord, which could only be treated by placing a shunt in his spine.

The shunt would cause permanent paralysis but doing nothing would mean death, most likely within days. "Paralysis or death: those were my two options that morning," Frank says.

Frank agreed to have surgery. He took



THE SMILE SAYS IT ALL >> Formerly paralyzed, Frank Lopez is skiing again. Next up, biking the Boston marathon // Supplied / Sipapu Ski and Summer Resort

his last communion. He signed the Do Not Resuscitate form. Then he went to sleep, hoping for a miracle.

Eight hours later, he awoke and learned the good news: he did not have a blood clot in his spine. However, the physicians still had no explanation for his paralysis. Nor did they think he would ever walk again.

Frank Lopez had always been an athlete.

Growing up, he participated in every sport available in his small Las Trampas community, especially skiing. He was introduced to the sport as a third grader when some friends invited him to try it at Sipapu.

"My parents did not ski, so they didn't want me to go," Frank says. "My friends began writing letters to my mom, and she was eventually convinced to let me try it."

The third grader fell in love with the sport immediately and spent many, many

winters on the slopes at Sipapu; eventually he became a rental-shop employee and ski-school instructor.

"Being an instructor was fascinating," he says. "I loved being able to instruct kids that wanted to learn. I really found the most fulfillment in teaching the most challenging kids. Plus, the more I broke it down for them, the better I became."

Now the man who had fallen in love with skiing—and sharing that love with others—was suddenly a quadriplegic, and no one could tell him why. In spite of his uncertain prognosis, Frank never gave up.

"I never believed I would be paralyzed for the rest of my life, not for one minute," he says. "For days, I sat there in the hospital and tried to move my body."

And finally, a small miracle happened: less than a week after his paralysis Frank moved his left toe. Doctors quickly ended the tests to try and diagnose Frank's problem and instead focused their efforts on rehabilitation.

After months of exhaustive work, Frank returned to Las Trampas using just a cane to aid his steps. Once he returned home, Frank continued to do extraordinary things. He rallied his community (where his family was one of the 12 original families who established Las Trampas) to restore the historic Church of San Jose de Garcia. His body also continued to heal: he's even regained some feeling in his legs—a sensation that doctors said he would never experience again.

His next goal was to ski again at Sipapu. "I always loved skiing, and I promised myself I would feel that again," he said. "I knew it would take some work, but it was important to me to do it."

So, this season, he returned to work in the Sipapu ski shop, helping guests sign up for lessons or rent skis and snowboards. While he worked, he kept thinking about his goal: he wanted to ski on January 5, 2010, his 39th birthday and exactly three years to the day that doctors

said he would never walk again. But when the big day arrived, Frank nearly talked himself out of it.

"I thought of a million excuses why I wasn't going to ski," Frank admits. "I was terrified. I was afraid I'd hurt myself. I feared I wouldn't be able to feel it again."

Bruce Bolander, the son of Sipapu founders Lloyd and Olive Bolander, and his wife, Winonah, knew of Frank's goal, and they weren't going to see him give up.

"I went up to Frank that morning and said, 'we're going on the slopes in 30 minutes!'" Bruce says. The Bolanders' encouragement was just what Frank needed.

"Most people are supportive, but Bruce and Winonah actually got in there and helped me achieve my goal," Frank says. "They really cared about it as much as I did."

So on the morning of January 5, Frank stepped into his skis and stood in the lift line "shaking like a leaf." But with Bruce's aid, he started skiing.

"I took to it like a duck to water," he says. "I knew what to do—it just took a lot of effort to make it happen. My legs were trembling from years of atrophy, but I was mostly in control."

"You could just see the excitement in his eyes," Bruce says. "His mental memory of skiing is phenomenal."

When he finished his run and returned to the base area, his elation was obvious to everyone.

"I was doing these wide, long turns. I felt the whoosh of the skis. I felt the breeze," he says. "And when I finished, all I could think of was three words: I did it!"

Physicians continue to have more questions than answers about Frank's mysterious paralysis. And while it's painfully difficult to not know why he was paralyzed—and how or if he will ever completely recover—Frank continues to make big goals for himself. His next endeavor is to bike the Boston Marathon.

Until then, he's happy to be back at Sipapu. "Lots of people told me I'd never walk again," he said. "I took it two steps further—I decided I would not only walk again, but I'd ski, too. If someone says you can't do something, it doesn't mean it's true. There's always hope." ▽

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TORCH // LAKE LOUISE

Carrying a torch

The ups and downs of courtship, Olympic-style



TORCH BEARERS >> The writer and his wife share an Olympic moment // Source

ANDREW DERKSEN
// ANDREW@VUEWEEKLY.COM

Ever tried to limbo in ski boots? Well it's not easy, even if some people make it look that way. Still, it's worth a shot, because at Lake Louise's Torchlight Ski and Dinner, the most limber limbo-er gets dibs on the prime rib. After a day on the slopes, that's a privilege worth goin' low for, so find your most flexible friends next time you head to Louise.

Last season Charlie Locke returned as president at the Lake, and for the former mountain guide that started it all in the '70s by helping to combine the Temple ski area with the front side to create the resort we know today, "It's all about having fun."

To that end, Louise is running the torchlight après ski party every Friday night. When the lifts close for regular day passes, full package guests take the Grizzly Express Gondola up and ride to Whitehorn Lodge at mid-mountain. As the sun sets, skiers nibble on appies, sip drinks and limbo to live music.

After dark, the real fun begins. By the light of flares and headlamps (sorry, no real torchlight), the group makes tracks on freshly groomed corduroy. There's space to get away from the main bunch and run a stealthy solo mission on the sides and there's time to stop and play with your camera settings to try to get a good picture in the eerie glow or just lean back and appreciate skiing under the stars. It's a lot more intimate than night skiing under floodlights.

This January 21 hosted a special torchlight event lit by the Olympic flame.

As it came through the Rockies, the Olympic torch made a stop at Lake Louise, where the affordable festivities included a free marshmallow roast with hot chocolate, free skiing for kids 12 and under and the first 500 youth skiers, discounted lift tickets and overnight packages, bargain barbecued burgers and waived park fees.

Mr. Locke drove the snowcat carrying the torchbearer to a position just below a massive jump and skiers and riders hurled themselves over the flame and onto the Olympic rings painted on the landing zone. At the biggest après party in the mountains, a replica torch joined merrymakers in the Whitehorn lodge for picture opportunities and led the torchlight ski with a flare as its flame. It wasn't quite the same as following the Olympic fire down the slopes, but it was certainly a once-in-a-lifetime opportunity.

For Charlie Locke, it was an event to "celebrate the history of the pioneers that made Lake Louise." These visionaries were the "catalyst that started the dream." It was in Lake Louise that the Canadian Olympic dream took shape with a bid for the 1960 Games. Although that bid failed due in part to opposition from Banff National Park, the Olympic vision has remained in Lake Louise. Despite never having hosted an Olympic competition, Lake Louise has held 150 World Cups, more than any resort in the world. According to Locke, more than half the athletes competing for Canada in the 2010 Olympics have trained in the Lake Louise and Banff area. It's a legacy that Locke and Lake Louise are proud of. V

Unsung heroes

Dedicated volunteers crucial to the sport of ski racing

In alpine ski racing, it's impossible to focus on anything but the flashy, nylon-clad skier soaring down the mountain at lethal speeds. For young and old alike, it's mesmerizing to watch these athletes under pressure. One wrong muscle twitch or teeter could mean a nasty spill at car-crash speeds. It's no wonder we barely notice the ever-present volunteers ensuring that each run is safe, smooth and coordinated for the skiers.

With temporary courses prone to famously fluctuating weather conditions, alpine racing is the Hollywood starlet of outdoor sport: high-maintenance, yet loved by the masses. Nonetheless, it's a sport rooted in Canadian culture that would most certainly be too costly for many young racers without the support of an extensive community of volunteers.

"One volunteer for every three racers—that's the typical rule of thumb for alpine racing at the lower, less intensive levels," purports Maureen O'Hara-Leman, long-time volunteer extraordinaire for Alberta Alpine.

Fresh off a two-year stint as volunteer director for WorldSkills Calgary 2009, O'Hara-Leman began volunteering years ago when her kids raced and went on to become president of Alberta Alpine for six years.

"We often see skier and non-skier volunteers alike getting their feet wet as gatekeepers ... a job that requires relatively



UNHERALDED HEROES >> Race officials review pre-race duties with volunteers at Rabbit Hill. // Supplied

little experience." However, she's quick to note that Alberta Alpine's more seasoned volunteers are always pleased to train new recruits for more skilled positions.

"Events like the Nor-Am race in Lake Louise are an important stepping stone for developing skiers," she notes. "It gives them a taste of a world-class track." In fact, Alpine Canada named the Lake Louise Nor-Am the top Canadian race in 2008.

"This year I was buying over 100 lunches a day, which gives you an idea of how many volunteers we needed for that event," adds O'Hara-Leman. It's no wonder Canadian skiers consistently dominate the annual Lake Louise World Cup with such able training grounds and supporters.

"We always have a few laughs out there," O'Hara-Leman emphasizes. "I remember one day we had to stop a race at Calgary Olympic Park for a skunk on the course who wouldn't budge. How do you shoo a skunk off the course?"

Depending on experience and need, volunteer positions range from the continuous side-slipping of the track, gate keeping and timing to race administration and operational support. "In the last year, volunteerism [in alpine racing] has been strong because people want to participate in the Olympic events," notes O'Hara-Leman. Hopefully this sudden interest isn't as short-lived as the Olympic events.

When I ask O'Hara-Leman what she does in the off-season, she laughs. "Sometimes I help with fundraising campaigns, but I try to relax."

A rest well deserved. ▽

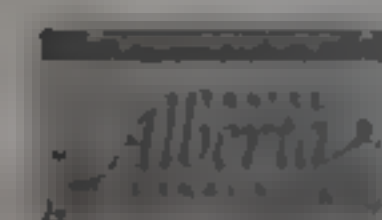
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For more information on volunteer opportunities and upcoming races, visit albertaalpine.ca.

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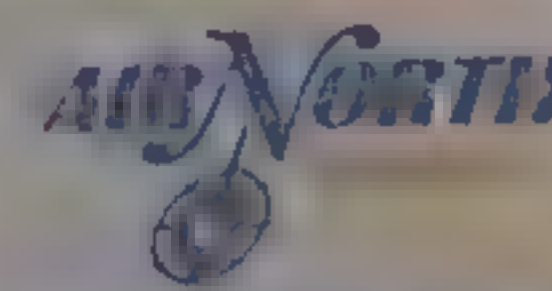
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Fate of Canyon Ski Area hanging in balance

KIRK ZERBAL
WWW.WEEKLY.COM

It could be all yours with an offer somewhere north of \$3 million. Alberta's largest non-mountain alpine resort, Canyon Ski Area, is going to the highest bidder. All 164 metres of vertical drop over 13 runs serviced by five lifts situated on a pristine 240 acres in the Red Deer River valley.

And if no satisfactory offers are made come next summer, then—according to long-time co-owner/operator Lorraine Martinek, "We will pursue every and all avenues, including shutting down, selling off the assets and sitting on the land."

At the time of my visit, I and what seemed to be the vast majority of local skiers were under the false impression that the City of Red Deer and Red Deer County had reached an agreement to purchase the facility which is jointly owned by the Martinek family and a few local investors. Not so, said the pleasantly straight-talking Lorraine, "at this time there has been no offer made, (and I) feel like there probably won't be."

According to the City and County the nearly year-long negotiations are continuing, but with numerous false

starts and rumoured prohibitive conditions on the sale from both parties the prospects look dim enough to Lorraine that, "We'll be issuing a press release soon to let the public know that, no we aren't owned by the city and yes, we are for sale."

While Canyon regulars have heard the "our last season" line from the Martineks before and remain sceptical, the forthright nature of the their dialogue this time around coupled with a serious illness in the family moves the discussion away from the realm of brinkmanship towards the very real possibility that this will be the last few months Canyon Ski Area will be open.

All of this in the midst of, "one of the best seasons on record." Plentiful snowfall coupled with snowmaking upgrades has left Canyon with a base that—even after a lengthy warm spell—allows riding on runs that in leaner snow years would be impassable.

Today, after a few groomers to warm up, I decide to traverse across the valley crest with aspirations of finding something a little more tight and technical. Following a snowmobile path and an unnerving scarcity of ski

or board tracks I find myself at the top of what looks to be an old outline; now a steep, rocky, brutish run. I try a few tight radius turns, cutting across a few rocks before settling into a shuffle-slide, approaching the descent like a climber would their ascent—picking my line very carefully.

Next guy down the run comes down with one ski and a bloody nose: it's probably time to move on. Hard to ignore the elephant on the hill, the terrain park, which is packed with kids. Kids that are, at an age when I could barely link a turn, better freestyle skiers than I can ever hope to be. Clearly, at Canyon the pizza pie/french fry school of skiing just doesn't cut it; these kids are starfishing off every jump. Maybe it has to do with the success of Canyon's "Jumps and Bumps" freestyle ski school.

Or maybe it's just another indication of how terrain parks have revitalized non-mountain hills in the past decade. Whatever the case, there's few things more likely to annihilate a twentysomething-man's self-esteem like sharing a chair with a five-year-old girl—who has to be lifted on and off the lift—and hearing her point out her favourite rails.

Freshly emasculated by primary schoolers, I get the sense that maybe it is time to pack it in. When you boil it down, that's also essentially the singular reason the Martinek family is leaving Canyon. Patriarch Karl Martinek came on board in 1968, Lorraine in 1970. They are both still heavily involved in the operation; 66-year-old Karl is still out there spelling lifties off on breaks, grabbing chairs as they go by. The Martineks clearly share a common wish to retire gracefully.

"It would be a shame if this was the last season for Canyon," Lorraine says, a sentiment punctuated by the nearly 50 000 skier-days a year, "but after 40 some years, it's time." ▽

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LITTLE VALLEY THAT COULD

Canyon Ski Area is located about an hour and a half down the QE2 and a little east of Red Deer. For its 42nd season, Canyon boasts a 40 percent increase in snowmaking and a newly renovated day lodge.

Laying claim to the aerial site at Canyon and the newly rebuilt water ramps at Three Mile Bend in the City of Red Deer proper is the Central Alberta Freestyle Club, which boasts Olympic bronze medalist and recently retired aerialist Debra Dianne among its alumni.

In the summer, horseback riding and summer day camps set up shop but the capacity for mountain biking; a proper boat launch and access into the river; and the extension of the Waskasoo trail out to Canyon are all potentially viable options and pique interest in locals who see opportunities going forward with new ownership. ▽

Saying yes to No

Snowboarders go freeheel with binding-less boards

COLIN WISEMAN
// COLINW@VUEWEEKLY.COM

The first time I ever saw a Noboard was in 2007. I was at Baldface Lodge, near Nelson, BC when Tyson Carmody pulled his binding-less shred device out of the car and said, "I've only ridden this about four days, but it's pretty easy to get used to."

A lumpy black rubber surface, kind of like a jumbo-sized stomp-pad, attached to a tapered board via double-sided tape and adorned with a bungee-like rope to anchor the rider to the deck, his Noboard looked every bit a rudimentary device. Being my riding partner I gave him a 10 count to get ahead through the steep trees, figuring I'd catch up pretty quick. I couldn't have been more wrong. Tyson dropped the rope and charged through the woods full speed with a fluidity beyond what can be achieved with straps and high backs.

It was like watching someone surf, reading the snow and using what the terrain gave him rather than powering through the mountain. Watching him send little stump jumps and flow turns a few hundred meters to the pickup below opened my eyes to the latest progression—or regression, depending on how you look at it—in the snowboarding world: noboarding.

The bindings first came off for the inventor of the Noboard, the late Greg Todds, in 1999. Frustrated by a knee injury and experiencing a bit of cabin fever deep in the British Columbia interior, Todds decided he wanted to surf the snow without any constraints. "Off to his workshop he went drilling drywall screws into his board," explains close friend and current main man at Noboard Inc., Cholo Burns. "He attached a rubber handle off a garbage can to a rope—the key to the Noboard. Greg always called [it] the training wheels. It was quite a sight for the friends that were lucky enough to see."

"As with all new ideas, there were many doubters [but] I was sold the first time I saw Greg bomb drop off a cornice. I knew right then that Greg was on to something very special."

From there, Todds and Burns experimented with further designs, tinkering until they had a viable mould. A first run of 20 went out to friends. Slowly, it caught on. But it wasn't until early this winter that I finally tried one for myself.

I had met Burns and the Noboard crew through a mutual love of the mountains and they sent me a Nopad in the mail. Affixed to an old deck, I took it out at Mt. Baker on one of the first days of the year, dropping into a small pocket of untouched powder near the bunny hill. Leaning into a toeside turn, I promptly found myself face down in the snow, wondering what the hell had happened.

But a few laps and a few face plants later I had the hang of what it takes to turn a Noboard—subtle movements, as opposed to the violent hacks we often apply to throw spray on a snowboard. It forces you to slow down and work with the



FOOTLOOSE >> Nikolai Sam shows off his binding-less board // Colin Wiseman



CONTINUED ON PAGE 17 >>



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KIRK ZEMBAL
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There's that point in any adventure sport: your ski tips over the edge at the top of an ugly, steep chute; you've got a foot off your pedals and you're looking down at a gnarled, rooted single-track; or—if it's Canada in the dead of winter and you've got a surfboard on your hip—you're staring at the first tendrils of water lapping towards your toes on the beach.

Canadians have an unusually deep repertoire of adjectives, idioms and vulgarities to describe exactly how cold things are. A great many of the latter are running through my mind as I wade into the sea for the first time.

Like pulling off a bandage: all-at-once or gradually? Past the male body's natural thermometer—gasp—and I'm out you've gotta work that much harder. And here in Canada, where we know—better than most—how to ex-

I make my way beyond the break and sit up on top of my board. No queues in sight and reliable surf: time to catch some waves.

into the surf, paddling hard to warm up. Duck diving below the consistent and regular sets I make my way beyond the break and sit up on top of my board. No queues in sight and reliable surf: time to catch some waves.

There's virtue in earning a wave; in the winter the cold water means

tract our pound of pleasure out of the winter season, it's only too fitting that some of the world's best coldwater surfing takes place on our left coast: on Vancouver Island, along the shores of the Long Beach Unit of Pacific Rim National Park.

This past October, Tofino played

host to Canada's first professional surf competition: the very aptly named O'Neill Coldwater Classic Canada. Local wildcard entry Peter Devries performed in front of thousands—nearly the entire population of Tofino, the largest crowd ever at an O'Neill Cold Water Classic event—and beat World Tour surfers from around the globe to walk away with the hand-carved trophy paddle and the purse money.

Tofino in winter is a surf town with character, returning locals and a 30 percent occupancy rate. The kind of place that can get away with quite literally shutting down for a day to cheer on a hometown boy done good. At Long Beach Surf Shop the staff had the boards strapped to our roof rack by the time we threw our thick-hooded wetsuits, booties and gloves into bins in the back. A far cry from the summer tourist season where, they are "lined up around the building and

have to have someone at the door—like a bouncer at a club—controlling the amount of people inside for fire regulations."

Clad in five-millimetre thick neoprene and with almost the entirety of the Pacific storm swell to myself the initial chill passes quickly, like a brain-freeze headache. After a particularly strenuous paddle I feel—get this—a little too warm and sweaty.

As my shoulders and pecs ache I daydream of *The Endless Summer*, replicating the modern epic of longboarders Mike Hynson and Robert August in that seminal 1966 film. Generations have grown up idealizing that surf ethic, but out here in the now not-so-cold water (think May Long at the lake) maybe it's time I started daydreaming of the other extreme: an endless winter following the storm cells and un-crowded breaks off South Africa, Scotland, Tasmania and of course, Tofino. ♡

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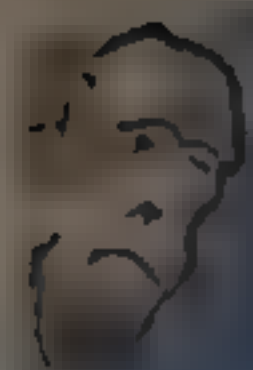
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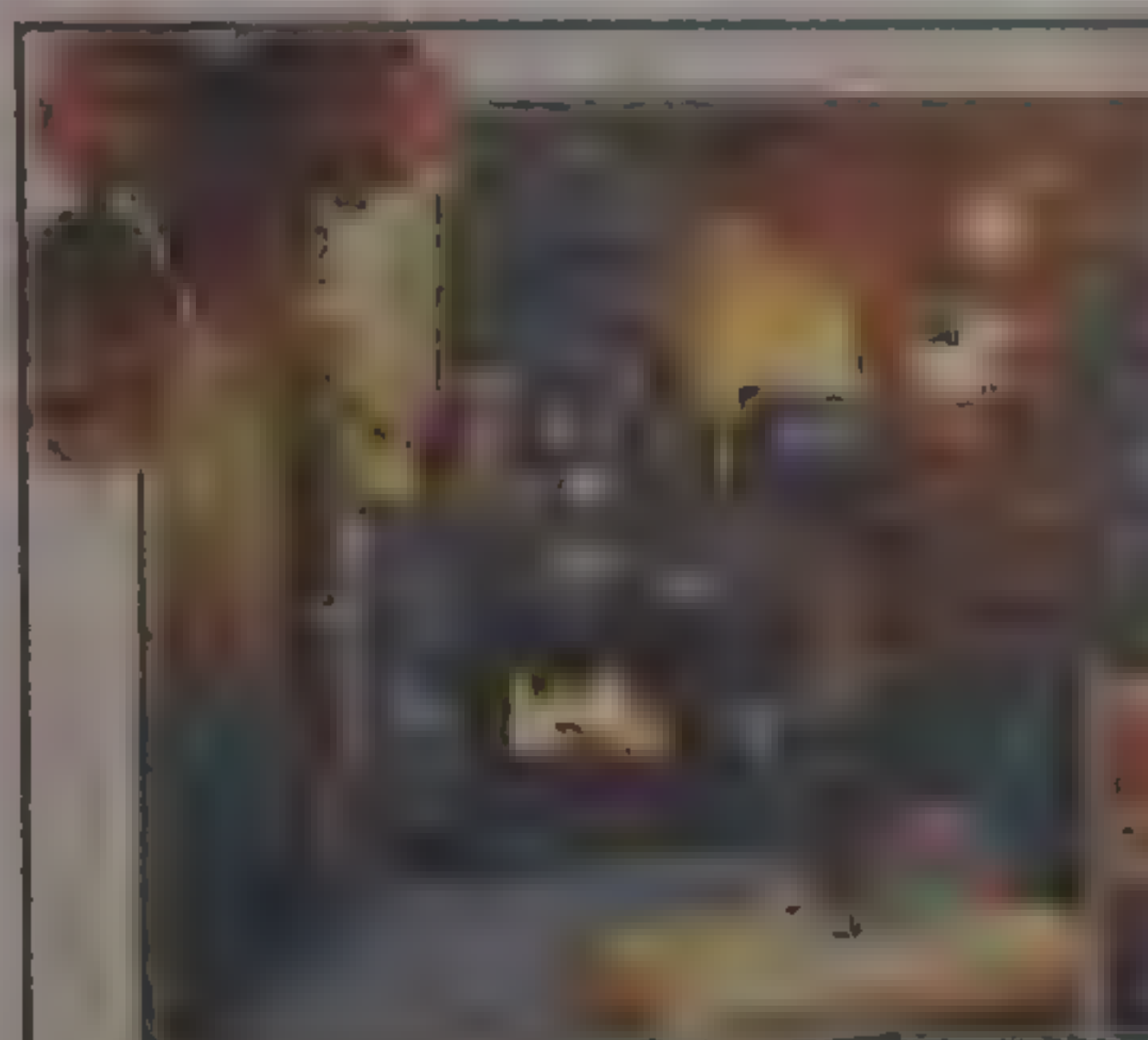
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* B.C.

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- * FERNIE • 210cm base, 5cm of new snow. 9 lifts and 112 runs open.
- * KICKING HORSE • 154cm base, 4cm of new snow. 4 lifts and 113 trails open.
- * KIMBERLEY • 130cm base, 6cm of new snow. 5 lifts and 60 runs open.
- * MT. WASHINGTON • 362cm base, 53cm of new snow. 60 trails open.
- * PANORAMA • 45-97cm base, 1cm of new snow. 9 lifts and 120 trails open.
- * POWDER KING • 211cm base, no new snow. 23 runs open.
- * RED MOUNTAIN • 173cm base, 7cm of new snow. 6 lifts and 88 runs open.
- * REVELSTOKE • 185cm base, 8cm of new snow. 4 lifts and 52 runs open.
- * SILVER STAR • 127-162cm base, 5cm of new snow. 11 lifts and 115 runs
- * SUN PEAKS • 124-148cm base, 12cm of new snow. 10 lifts and 150 runs open.
- * WHISTLER/BLACKCOMB • 286cm base, 33cm of new snow.
- * WHITE WATER • 205cm base, 3m of new snow. 3 lifts and 9 runs open.

* U.S.A.

- * 49 NORTH • 119-216cm base. 3 lifts and 73 runs open.
- * BIG SKY • 85-128cm base. 21 lifts and 150 runs open.
- * CRYSTAL MOUNTAIN • 100cm base, 11cm of new snow.
- * GREAT DIVIDE • 101-114cm base, 5cm of new snow. 4 lifts and 80 runs open.
- * LOOKOUT PASS • 122-211cm base, 7cm of new snow. 4 lifts and 25 trails open.
- * MT. SPOKANE • 172cm base. 2cm of new snow. 4 lifts and 45 runs open.
- * SCHWEITZER MT. • 122-190cm base, no new snow. 7 lifts and 92 runs open.
- * SILVER MT. RESORT • 63-137cm base, 5cm of new snow.
- * SUN VALLEY • 91-188cm base. 12cm of new snow.
- * All conditions accurate as of January 27, 2010

* Go to **SNOWZONE.CA** to find web exclusive stories, links to resorts, and up-to-the-minute nordic conditions.

SKI // BIKES

A bicycle built for snow

Evolution from fringe idea to legitimate, madcap sport?



SPEED RACER >> Ski biker Kevan Leycraft points it down // Ian Watson

BRYEN DUNN
// BRYEN@VUEWEEKLY.COM

I first had my vision back in the 1980s, when I was in my late teens. I was already an avid year-round cyclist, and I totally dug riding the snow covered hills with my weathered mountain bike. The thought just popped into my head one day—what if I could replace the front tire with a ski attachment and use it to maneuver across the snow easier.

I wasn't aware that such a design already existed and I was keen on making a go of it. I actually researched patent and copyright laws, drew up prototype designs and built myself a rather flimsy model that had relative success and earned me neighbourhood notoriety. Little did I know that across the Atlantic Ocean there was a whole world of "skibob/snow bike" enthusiasts racing down the biggest hills of Europe.

Some 20 years later, I decided to check in on what's up in the world of ski bikes today. After speaking with the inventor of the original Snowbike in Austria, and a couple of Canadian enthusiasts, I found out this sport is alive and thriving within certain circles. First off, let's clarify the difference in the terminology used to describe this equipment. A ski bike is a bike with skis instead of wheels, whereas a "pegger" bike is either a custom made design or a stripped-down mountain bike built with a ski bike conversion kit.

The Bretnier family has been manufacturing Snowbikes since they first invented them in the early 1950s, and a couple members have achieved Guinness Book of World Records titles for both distance and speed. Today, Bretnier bikes remain one of the most widely distributed models in the world.

However, some archives indicate earlier versions appearing as far back as 100 years before this time. According to skibikes.ca, "The first bikes appeared in the Alps in the late 1850's. Oil paintings from that era show people riding through winter snows on wooden-

framed vehicles having a steerable front ski, handlebars, a seat and a second rear ski.

There were many design variations over the next century and there is evidence that as early as 1875, a similar vehicle, with skis attached to a bicycle-like frame, had been built in North America, apparently without the knowledge of its earlier origins in Europe."

Though this early history is hard to verify, it's clear there is a much longer tradition of ski biking than one might expect.

Calgary ski bike enthusiast Ian Watson states that, "it appears over time the term snow bike has come to refer to a more entry level machine, whereas ski bike generally refers to those that are longer in length, more robust in construction, and intended for intermediate to advanced skiers." Watson first rode a ski bike in the late 1970s, a model designed by local inventor Kevan Leycraft, and actually won the 1991 North American Ski Bike Championships at Lake Louise. Coincidentally, it was the last competitive race held in Western Canada.

Artist and entrepreneur Leycraft has been designing and creating gizmos and gadgets out of his Calgary shop for most of his life. He's long been a key player in the evolution of ski bike designs, and for the past 35 years he has continually refined his designs to keep them at the forefront of this global sport. He's also raced internationally, winning a couple of speed competitions. On December 25, 2009 Leycraft celebrated 30 years since receiving his initial design patent for a "ski-supported recreation vehicle."

In North America, ski bikes appeal to all ages, but typically the primary demographic tends to be males aged 18-50, with the majority within the regions of Alberta and Colorado. Advances are still happening, with the latest Leycraft Ski Bike design addressing the issue of simplifying lift loading, whereby you actually sit on

the bike while the lift carries both you and the bike. He also continues to tweak the "floating rear ski" concept aiming to go faster and further than ever before.

Other formatted versions in existence are the Board Bike, which is basically a BMX bike using boards similar to a snowboard, and trikes which have one ski in front and two in the back. As well, both Armani and Land Rover USA have entered the market this year offering their own brands of ski bikes.

So it appears that although still somewhat of a fringe curiosity or novelty to most alpine recreationalists, ski bikes may well be on the cusp of mainstream discovery. Ski bikes work well on both groomed slopes and untouched powdered hills, but they're not particularly useful for cross country travels, I was told.

So it seems my visions of grandeur may still have hopes of becoming a reality. My original idea of a wheel/ski combination bike frame used for cross-country jaunts is something that has yet to be developed. Well, I guess it's back to the drawing board! ▽

DON'T SPIN YOUR WHEELS

Why General information: ski-bike.org

Try While many ski resorts don't allow Ski Bikes on their hills, others do and also offer rentals averaging around \$50 a day. For a list of Ski Bike friendly hills, check out this link: ski-bike.org/canada.html.

Buy There are several manufacturers offering entry level bikes starting at \$500 and rising in price upwards to \$3500 for top of the line designs depending on your requirements.

Leycraft Designs: skibikes.ca
Bretnier Snow Bikes: Snowbikeur.com
Ski Bike Retailer: skibikefun.com

SNURFTACULAR >> Tyler Corrigan snow surfs off a major break ... Colin Wiseman

SNOWBOARDING

<< CONTINUED FROM PAGE 13

mountain, turning with subtle changes in the angle of the slope, connecting with the terrain and using it to direct your movement instead of simply bowling it over—a refreshing take, opening up a new perspective on the mountain after 17 years of a snowboard. I wanted more.

More didn't come until just after Christmas when I spent a few days in the Revelstoke Mountain Resort sidecountry with Tyler Corrigan and Nikolai Samson. Inspired by the Noboard crew, Samson has developed his own binding-free device—the White Wave Traction Pad—which attaches to Voile splitboard hardware and allows you to ride bindings on hard pack or when touring on a splitboard, then stow them in your backpack for a binding-less descent.

Corrigan and Samson ripped just as hard as many snowboarders, bombing pillow lines, slashing where appropriate, jumping cliffs when the landing was right. They were in tune with the terrain, riding what the mountain gave them. In a moment of inspiration, I tried to hop a small pillow and again found myself with

a face full of snow and a big smile, simply wanting more.

Perhaps it's no coincidence that similar movements have sprung up independently around the world, Wolle Nyvelt's aesthetiker shape movement in Austria and Taro Tamai's handmade Gentemstick designs being just two of the many modern takes on the snurfer. To watch them surf the snow overseas, one can't help but wonder if this might be just what snowboarding needs—a new breath of life into a sport that is increasingly homogenized, a new take on the maturing phenomena of sliding sideways on snow.

For those who have been riding a while, it can also bring back that feeling of excitement—that feeling of exploration, of doing something different, that made you get on a snowboard in the first place.

I won't be jettisoning my snowboarding gear anytime soon, but I might think twice about getting on the lift to ride choppy powder. Instead, you'll find me hiking a fresh line, Noboard in hand—something that, I hope, will lead me to read the terrain with a more experienced eye. Something that will make all my descents, bindings or not, a little more in tune with the mountains we ride. **V**

ALPINE >> NEWS

Mating Sasquatch

Fernie Alpine Resort is taking on-hill deck parties to the next level. This weekend on Saturday, January 30, Kokanee and Fernie are teaming up to host one of the biggest deck parties of the year. DJ Jimmy King will be cranking out anthem hip hop, R&B, house and mash ups. The Kokanee Glacier Girls know where to find a party and they'll be in attendance making sure everyone is in the spirit.

Many contests are planned including the famous "Best Sasquatch Mating Call" event. There is a legendary Sasquatch hanging out in the woods and one of these days someone is going to get it right. Aside from all of the partying, there is always time for skiing and boarding in the amazing bowls of Fernie. This year, Fernie is boasting incredible conditions including a base in excess of 200 centimetres.

Boardercross domination

Maelle Ricker of West Vancouver, BC, continues to dominate the ladies LG Snowboard FIS World Cup. Last week in Stoneham, QC, Ricker won her third boardercross event of the season.

Boardercross can have a lot of contact between riders and race ending crashes happen often. Timing the start and get-

ting ahead of the pack from the get-go is imperative to a successful ride. Ricker was flawless and cruised to victory in all of her races.

In a battle for second and third, the other riders crashed several times before limping across the finish line where Ricker was already celebrating.

Totally goin' off

So far, this has been an incredible season for our local- and Rockies-based ski resorts. Steady and timely snow falls have maintained prime conditions on our slopes.

Down south, in the western states, ski conditions are amazing as well and they continue to be pounded by major storms. Last week, California and Colorado ski resorts had record-breaking 24-hour dumps in the range of 30 – 60 cm. Some of the resorts were reporting continuing snow fall at a rate of five cm per hour.

This is when the lifties really earn their keep as they shovel, sweep and scrape trying to maintain a lift area. As of Friday, January 22, a new weather advisory had been issued with an additional 20 – 40 cm on their way. Unlike our champagne powder, this snow can get a bit heavy and sticky but nonetheless it is great to ski the fresh stuff wherever you are. **V**



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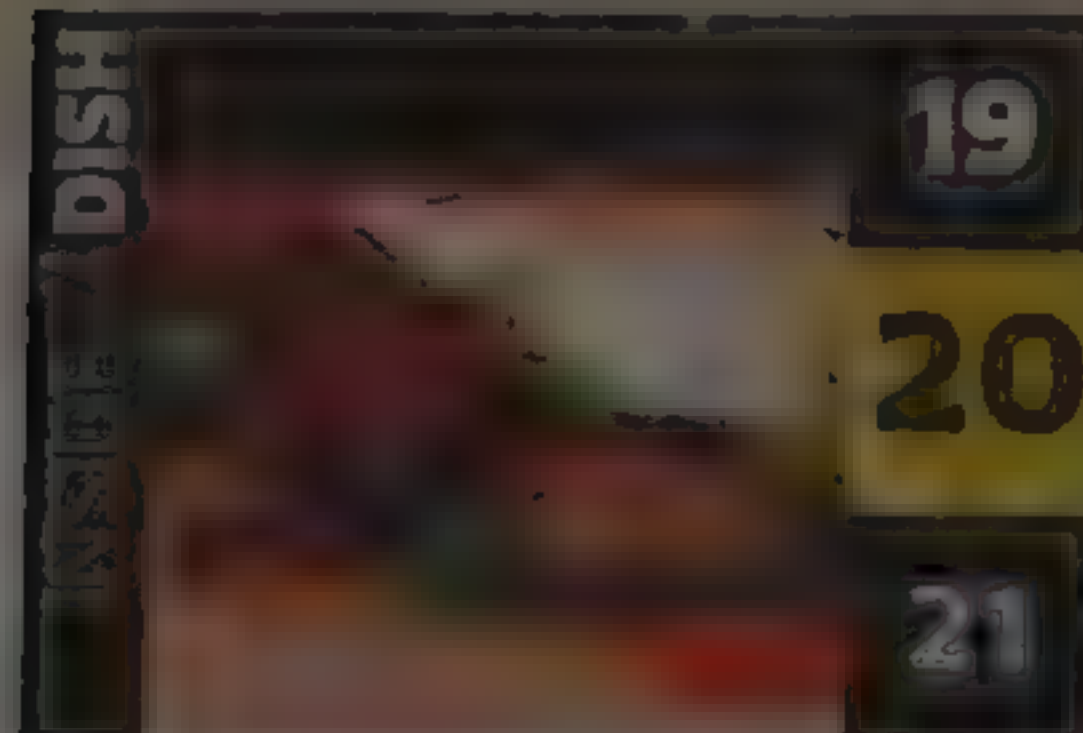
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Veni, Vidi, Vino

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Guinea Pig

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Provenance



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REVUE // THE GREENHOUSE SALADS

It's delicious being green

All-salad restaurant produces fare that's hearty and inexpensive

L.S. VORS
// VORS@VUEWEEKLY.COM

The fast food salad is too frequently a dubious concoction. A wolf in sheep's clothing, as it were. It's a plastic bowl stuffed with generic greens, anemic tomatoes and typically topped with crispy, i.e. deep-fried, chicken strips. At larger, sit-down restaurants the salad may be one of two things. It may be a scant few mouthfuls of iceberg lettuce, a prelude to a meat-centered entrée. Or, it may be a meal unto itself, brimming with innovative ingredients and unexpected flavour combinations. Unfortunately, the latter usually carries a hefty price tag. Thus, options for salads-as-meals were sharply divided: delicious and expensive or nasty and cheap. Nasty and expensive options do exist, but a far luckier find is delicious and cheap. Such a find is the **Greenhouse Salads**, a new addition to the university area.

The Greenhouse shares its quarters with the Good Earth Café, a coffee house now firmly established in the hearts of campus-going coffee-quaffers. It's a few steps south of HUB Mall's incessant bustle, and offers leafy creations hitherto unknown in these parts. It bills itself as a gourmet but healthy salad bar, and the long line of lunch-goers jockeying for position at the till bodes well. While several soups are available, salads are naturally the menu's focus. One may create a custom salad or order à la carte. Each salad option is cleverly named and features both protein (with options for vegetarians) and greens, with a generous smattering of fruits, cheeses, nuts and seeds.

I've a terrible weakness for smoked salmon, so the Guilt Free salad (\$8 regular, \$12 large) is an easy choice. Aside from smoked salmon, it features strawberries and blueberries as well as toasted almonds, goat cheese, shredded carrots and mixed greens. My fellow gastronome orders Sleepless in Seattle (\$8.50 regular, \$12.50 large), swayed by the promise of prawns, scallops and red peppers. We wait before the glassed-in salad assembly line, a fast-paced kaleidoscope of colourful ingredients and



GREEN POWER >> The Greenhouse Salads' creations really deliver / *Kendra Parker*

nimble chefs. A sizzle and a tongue of flame erupt from the grill. A handful of crimson tomato wedges go here. A dusting of feta alights on a bed of greens like a gentle snowfall. The wait is over in no time.

Guilt Free is a hillock of mixed greens—romaine, endive, arugula—topped with long shreds of carrot, fragrant almonds, slices of berries that hint of long-ago summer, crumbles of goat cheese and a much-anticipated rosette of smoked salmon. It progresses like an archaeological dig: one moves through upper strata of cheese and carrot to reveal hid-

den nuggets of nuts and berries, then a few digs deeper uncover the greens resplendent in a red wine vinaigrette. The salmon is just a bonus, for the dish would work even without it. A nest of baby spinach cradles chubby scallops and prawns in Sleepless in Seattle. It's a heartier, but by no means heavier dish. The crustaceans take on new depth of flavour from tendrils of red pepper and an espresso-spiked glaze that hints, rather than smacks, of java. It could do without the feta cheese, which lends a whisper of too much salt, but it's delicious and utterly satisfying.

Yogurt is the dessert of choice. Like the salads, it may be customized with fruit, nuts or chocolate. I rarely turn down dessert, but this time I am content to search for the last few slivers of almond hiding under the radicchio and contemplate the surroundings. The screech of coffee grinders from the neighbouring Good Earth Café and the din of multiple layers of conversation make it somewhat difficult to sustain conversation. Cheery lime green and salsa red walls stenciled with intricate floral designs seem to play off the palette of colour present in each salad. The staff is un-

favourably friendly and is a treat to watch when they assemble salads, which taste far more expensive than they actually are. They are the rare intersection of delicious and cheap. The entire salad experience is an unexpected treat in a sea of donairs and cheeseburgers, like finding the last fragrant almond under the last leaf of lettuce. **V**

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Not a kiwi in sight

New Zealand's grape-growing reputation could soon overtake its furry fruit one



Pinot without breaking the bank. And because of New Zealand's New World attitudes, you can find some exciting variations and innovations on a world class grape known for its strict standards elsewhere. Look for Mount Riley, Main Divide and Seven Terraces, or take a step up with Twin Islands and Staete Landt—all quality expressions of arguably the world's most famous, controversial grape.

If these grapes aren't your particular favourite, don't despair. New Zealand is one of the fastest growing wine producers in the world right now, and its growers are eager to diversify their offerings by way of stunning Chardonnays and Rieslings, as well as cooler-climate reds like Merlot. Other grapes from the Pinot family are being well received, like Pinot Gris from Kim Crawford and Babich.

Whatever your taste, if you're looking for something new to try from an exciting corner of the wine world, New Zealand will not disappoint you. **V**

VITAL VITIS >> New Zealand is quickly gaining a reputation for its winemaking // File

New Zealand is quickly becoming a notable contrast to Australia's ambitious, lively wines for many reasons. Cooler climates and smaller yields means greater devotion to particular varietals,

with more attention to crafting. As New Zealand is neighbour to a wine giant, it's easy to overlook this region, much in the same way Oregon is to California. And while it's convenient for wine merchants to squeeze New Zealand wines at the end of the Australia section, don't be fooled: as far as wine goes, these neighbouring wine regions are worlds apart.

While Australia continues to conquer New World-style wines with boisterous, jammy reds, New Zealand has focused on Old World work ethic. I'm not say-

ing New Zealand isn't New World, but they've certainly done well to foster the reputation for world-class whites and lighter reds, thanks to varying climate and soil. Sauvignon Blanc and Pinot Noir—both staple French grapes—have found a new home in New Zealand, and critics have stated their crisp, herbaceous Sauvignon Blancs have become some of the best in the world. For more affordable expressions, try Stoneleigh, Cloudy Bay and Kim Crawford. Pegasus Bay and Babich also make notable wines at a higher price point.

Then there's the Pinot Noir. This fussy grape is hard to grow, and therefore has the reputation for a higher price tag, but you can still enjoy New Zealand-style



DISH WEEKLY

CHARITY DINNER FOR HAITI

Sabor Divino co-owner Christian Mena has taken the plight of Haiti to heart and will be holding a fundraising dinner and concert benefitting the Red Cross's Haiti Relief Fund on Thursday, February 4, beginning with a cocktail reception at 6:30 pm, followed by a four-course dinner and a silent auction. The night will be hosted by Jesse Lipscombe and Shannon Tyler and will feature the musical talents of Chris Andrew, Alfe Zappacosta, Dave Babcock, Jeff Hendrick and Mena himself. The price for such a spectacular night of dinner and music is \$150 per person with all proceeds benefitting the Red Cross. Please contact Sabor Divino at 780.757.1114 for tickets or more details

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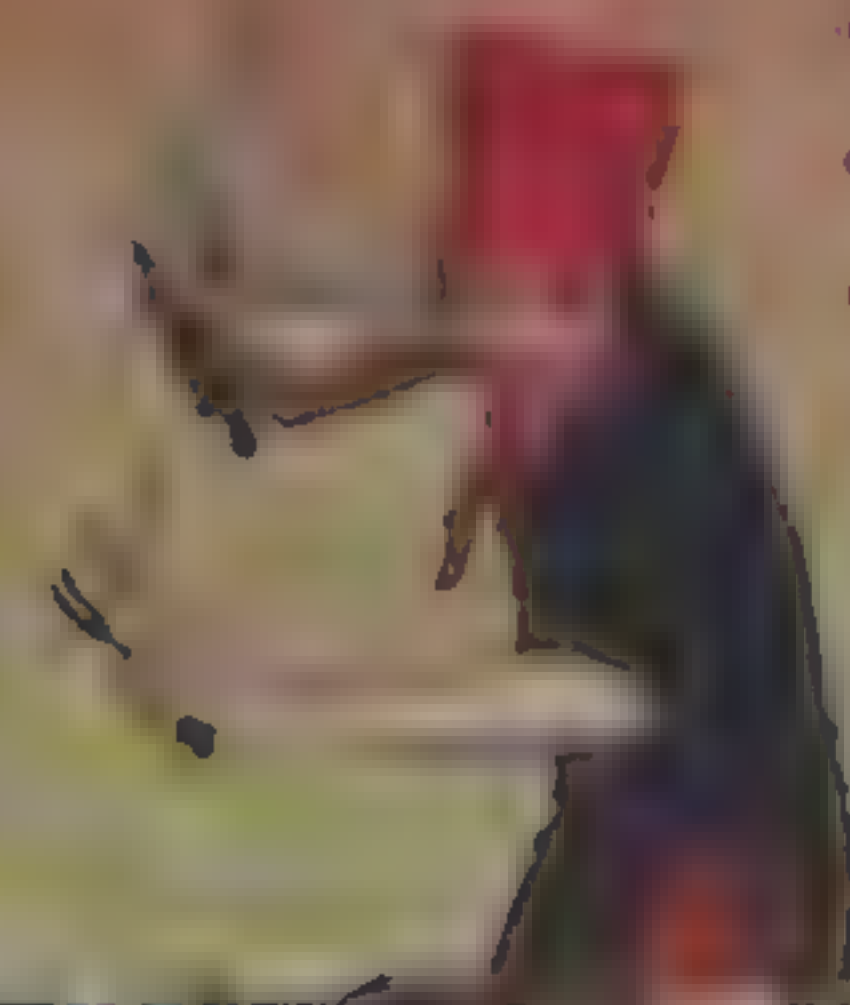
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DISH TRAVEL // GUINEA PIG

Culture shock

Once you get down to it, guinea pig is pretty good



WELCOME TO LIMA >> Guinea pig is a Peruvian delicacy // Sharman Hnatiuk

SHARMAN HNATIUK

780.436.8080

Dish writer Sharman Hnatiuk is on a six-month adventure through South America and has been filing reports on the delicacies she's found there.

My culinary adventures in South America have mainly involved seafood dishes, super sweet cakes and the occasional soup with a few chicken feet floating around but a visit to Peru wouldn't be complete without trying an Andean favourite ... guinea pig.

Guinea pigs may be a unique pet back home in Canada, but I started seeing them roam free around kitchens in Colombia and then saw the poor little guys roasted pig-style on a stick in the markets in Ecuador. Since guinea pig, known as Cuy, has been on the culinary scene since pre-Inca times I held out until I got to Peru where you can pay more to have the famous dish served on a plate in a restaurant instead of on a stick.

Since many indigenous interpretations of The Last Supper in Peru have Jesus and his disciples sitting down to a final feast of roasted guinea pig, I thought that ripping into a guinea pig for my last meal with my current travelling partner, Eng from London, would be perfect. Eng's Chinese—she grew up chowing down on chicken feet—and the two of us had had a riot eating random things in the fresh markets for the last two weeks. I knew

she wouldn't be squeamish or back out on me, in fact she was pumped for a little guinea pig roast.

We found a restaurant in the trendy area of Miraflores in Lima close to our hostel that was only charging \$13 (please note my normal lunchtime meals cost \$2, so the delicacy is certainly a splurge on my backpacker budget). Instead of the full-bodied, roasted versions I had seen, our plate arrived with a flattened and deep fried guinea pig with his little jaw cracked open and his claws splayed out. We left the head on the plate, Eng took the upper body and I took the lower body. It was a little disturbing ripping his rib cage in two, and sadly there wasn't a whole lot of meat. Basically, I've learned that guinea pig is a lot of deep fried skin and a little bit of fat.

While most people think it tastes like chicken, I thought it had a pheasant-like taste. It wasn't the healthiest meal I had, and I couldn't stop laughing when we both realized we had its little paw in our fingers as we gnawed on the leg bones. If you can get past the cuddly pet complex it makes for an entertaining meal, even if there isn't a whole lot of meat on its tiny little bones. The head is normally eaten, and the cheeks are supposed to be quite tasty, but after we had taken a bunch of photos with him, we just couldn't crack into his skull and eat the rest of him. It was the perfect last meal before Eng headed off for Bolivia and we had to say our goodbyes.

To wash down the taste of fried skin I enjoyed a truly delicious Peruvian treat; Tres Leches cake (three cream cake). I've made a habit of finding a slice in each city in Peru I visit, for research purposes of course. Until I find a reputable place in Edmonton that can make a great Tres Leches Cake, a recipe I found will have to do the trick. **V**

RECIPE

TRES LECHES CAKE

Ingredients

8 eggs
2 2/3 cups sugar plus 2 tbsp
1 tbsp vanilla plus 1 tsp
1 tsp almond extract
2 2/3 cups all purpose flour
1 tbsp baking powder
Pinch of salt
1/2 cup plus 2 tbsp whole milk
1 1/2 cups condensed milk
1 1/2 cups evaporated milk
1 cup whipping cream plus 1 cup
Assorted fruit for decoration

Preparation

Preheat oven to 350 degrees.

Line the bottom of a 9 x 13 inch pan with parchment paper.

In a standing mixer, beat the eggs with 2 2/3 cups of the sugar until light in colour and thick, about 5 minutes. Stir in 1 tbsp vanilla and the almond extract.

Sift the flour with the baking powder and salt.

Fold the dry ingredients into the egg and sugar mixture, alternating with the milk. Fold gently and do not overmix.

Spread the batter into the pan and bake for 30 to 40 minutes, until a toothpick inserted into the cake comes out clean, and cake just starts to spring back to the touch.

Whisk together the condensed milk, the evaporated milk and the cream, and pour over the hot cake.

Let cake cool.

Beat remaining cup of whipping cream with 2 tbsp of sugar and 1 tsp vanilla until stiff peaks form. Fill a pastry bag fitted with a star tip with the whipped cream.

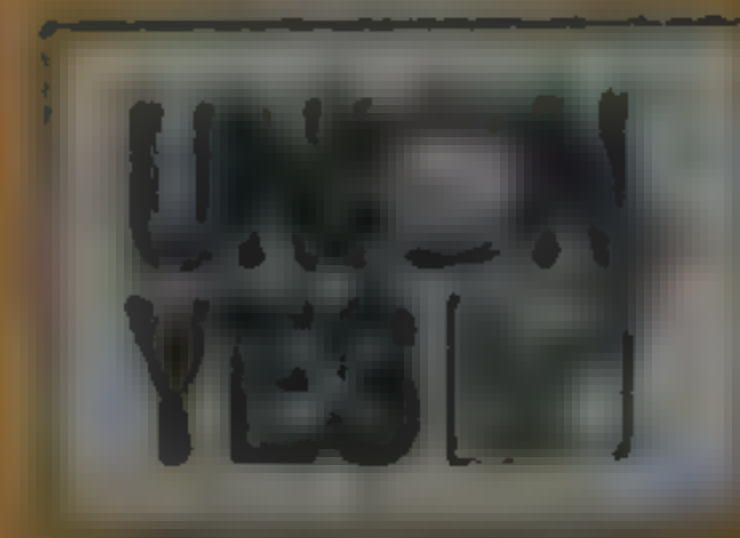
Leaving cake in pan, decorate surface of cake with whipped cream, then top with fruit. Chill for several hours or overnight.

Serve chilled



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History of the banana split



OLD SCHOOL >> The banana split is true to tradition // File

The generally accepted history is that a young pharmacist apprentice, named David Strickler, who was interning at a pharmacy in Latrobe, Pennsylvania, invented the banana split in 1904.

This is when soda fountains in drug stores made their initial impact and the 23-year-old pharmacist-to-be enjoyed inventing creative sundaes. His creations were a hit with local college students but none was as popular as his banana-based triple ice cream sundae.

Keep in mind, in 1904, the banana was pretty much a novelty. It was the new, exotic tropical fruit. Previously, there had been no way to quickly import fresh bananas before they started to turn.

News of this novel sundae spread quickly. Strickler went on to buy the pharmacy, naming it Strickler's Pharmacy, and the city of Latrobe celebrated the 100th anniversary of the invention of the banana split in 2004.

In the same year, the National Ice Cream Retailers Association (NICRA) in the United States certified Latrobe as its birthplace.

Walgreens drug store chain is credited with spreading the popularity of the banana split, which it adopted as its signature dessert.

After some initial modifications to where the vanilla scoop has a pineapple topping, the chocolate scoop has a chocolate fudge topping, and the strawberry scoop receives a strawberry topping, it has remained essentially unchanged.

Recently, people have substituted blueberry or caramel toppings for pineapple but banana split connoisseurs dismiss these versions as untrue to the sundae delight.

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Tickets: \$150.00/person Proceeds will be given to the Canadian R. & C. Haiti Relief Fund. The Canadian Government is currently accepting all donations dollar for dollar.

Please contact Christian Mena at sabordivino@shaw.ca

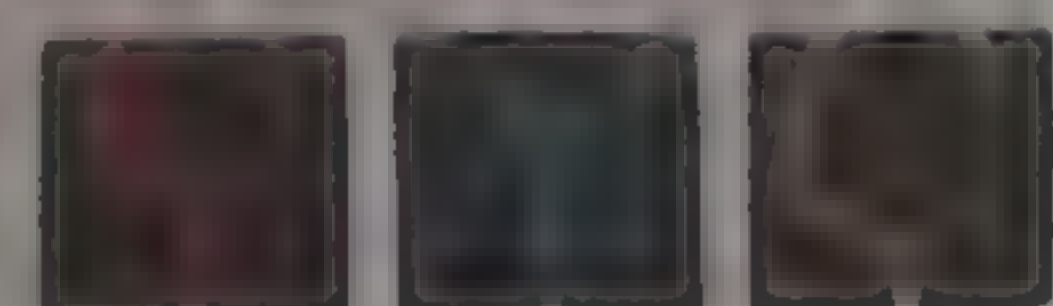
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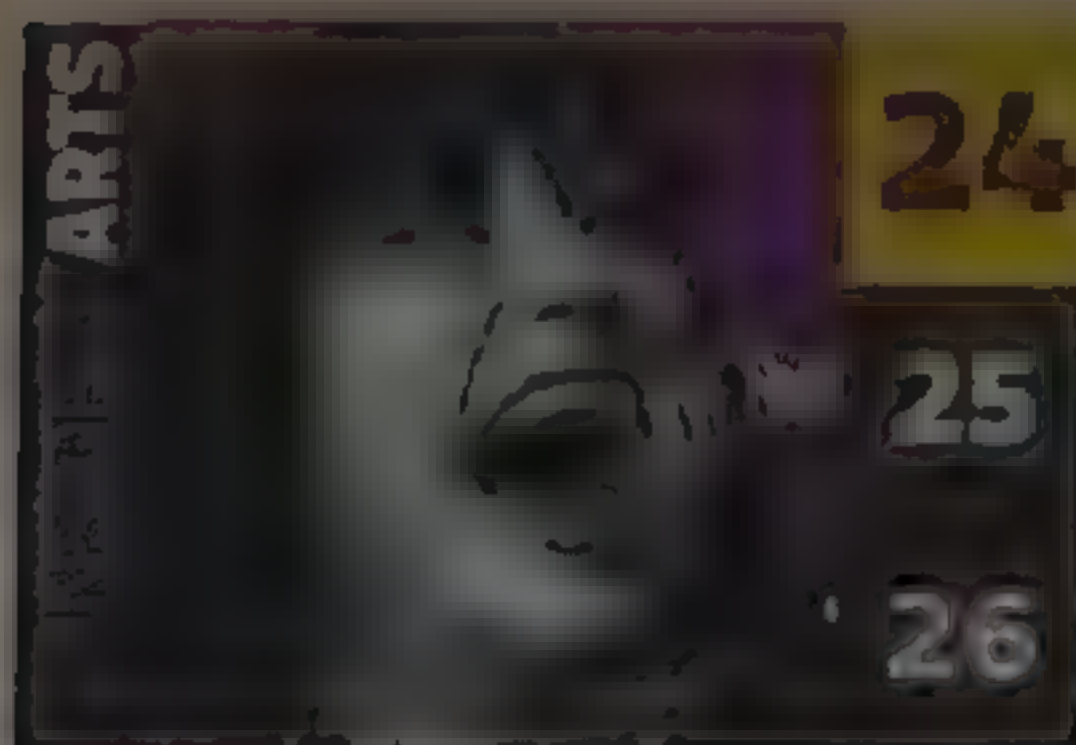
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COVER // THE ART GALLERY OF ALBERTA

First impressions

Vue takes a sneak-peek at the new AGA

It's been a long time coming, but the new Art Gallery of Alberta is finally opening its doors to the public this weekend. Vue took an early-bird tour led by Executive Director Gilles Hébert and Communications Coordinator Sarah Hoyles on Monday. These are our initial impressions.

AMY FUNG
// AMY@VUEWEEKLY.COM

It is amazing how the last few years of the AGA in Enterprise Square have suddenly disappeared and only memories remain of the old concrete fortress that once stood north of Churchill Square. Inside and out, the new Art Gallery of Alberta bares absolutely no resemblance in any way to the old gallery, or any gallery for that matter that Edmonton has ever seen.

Although the final stages of construction were still visible on every floor of the building, a new aesthetic standard is evident. The leisure of open space and natural light, in a city crippled by unimagined development, was the first noted detail as you walk into the foyer. Boasting 85 000 square feet of space, from all first accounts every square foot was effectively used to steer you towards something of relevance. Unlike the waste of public space next door at City Hall, the gallery's flexibility in transforming public space into private rentals is perhaps unattractive in theory or on paper, but as a feat of architectural repurposing, the multifunctionality of the building holds immense future potential.

Another laudable detail was the expansion of the gallery's education spaces. With four new colour-coordinated classrooms and its own private street level entrance, the growth of the gallery's education component doubled previous capacity and raises the prominence of art education in time with the notion that art is for everyone.

While Degas and Goya remained off limits and Storm Room remained under heavy construction, Gilles Hébert, the new Executive Director, led us into Karch: *Image Maker* as well as the highly anticipated *The Murder of Crows*. (We didn't stay past the introduction of Freida Abtan's score in the 30-minute installation piece, so it is highly recommended you go hear George Bures Miller and partner Janet Cardiff speak on Thursday, January 28 at the Telus Center, U of A, 7 pm)

Coming from the Portrait Gallery of Canada, Karch is a meticulously curated exhibition revealing a lifetime's work by Yousuf Karch, one of Canada's most celebrated portrait photographers. While the digital portraiture of Karch's 4 x 5 process is nothing but disturbing, the exhibition and archive as a whole was otherwise superb. As the show itself will require further elaboration, it was these first



THE OUTSIDE DRAWS YOU IN >> And the inside's designed to have you looking out // Eden Munro

moments of walking through the doors of the actual gallery, stepping onto the dark-stained maple wood floors and into humidity control, that was the tour's definitive moment. The first time I noticed a gallery's flooring was the first time my ankles didn't hurt after walking through the then-newly Yoshio Taniguchi redesign of MoMA. The esteem and quality put into every facet of that gallery elevated the experience of the building as well as the objects which it housed onto a level of worship, which according to the AGA's last exhibition, *Museums in 21st Century*, revealed a sustaining global trend that the our own gallery aims to match.

However, most of the "starchitect"-led galleries and museums have elements of design centered on objects from that institution's permanent collection. With nothing from the AGA's offsite permanent collection being shown in the new building, and an ongoing moratorium on new acquisitions, the weakest link in the new Art Gallery of Alberta is the void of art made in and from Alberta. Bures Miller, Cardiff and Burtynsky have long moved on, but what of those who have stayed? If the point is in fact to create a gallery of national notoriety, should there not be an emphasis in presenting the gallery's potential for distinction such as curating works from the permanent collection and giving presence to regional artists?

Although a Ken Macklin sculpture sits on the sparse sculpture terrace, we will have to wait until summer time to see Alberta artists inside of our new, beautiful AGA.

ADAM WALTON-CLARK
// ADAM@VUEWEEKLY.COM

To newly-installed executive director Gilles Hébert, the new Art Gallery of Al-

berta is all about the ability to do more than one thing at a time. He is enthusiastic about the new building's scale and ability to hold improved exhibitions and public meeting places at the same time.

The meeting places are great, no buts about it. The building is quite inviting, with wide, open, well-lit spaces dominating the entry area especially. Those skeptical about the building are in for a pleasant surprise—even if they still dislike the outside. But these spaces are certainly not the whole tale. Although Hébert and the various press releases/*Journal* stories' refrain of more space, better environmental controls ends up a rather worn-out slogan, it's a good one.

At its best, the AGA manages this multidirectional approach with panache. *Karch: Image Maker* is beautifully lit and put together, a large-scale museum-style historical-educational show of high calibre. The gallery looks fantastic, filled with spotlights, well-designed bilingual didactics and antique photographic equipment, along with plentiful images, framed, in lightboxes, and everywhere. The cap, a digital, interactive photobooth that lets you take a picture "in the style of" and email it to yourself is one that will surely appeal to the excitable web 2.0 boosters. It's cute—not astonishing but fun.

Sometimes the AGA leans a little hard on this kind of gesture though, and sometimes it really is meaningless. It's hard to argue with offering free admission in celebration of the opening, but the gallery seems to want me to write about the fuss over the artificially limited supply of tickets. I'm concerned by the fact that it seems to be working, though. Not that people are snapping up the tickets, although that wouldn't have been such a good



ILLUMINATING >> The AGA's entrance foyer includes a light up wall of donors // Eden Munro

story if there were simply more of them in the first place, but that the AGA is successfully able to make a story of itself which doesn't really involve the art it's showing.

Last week the AGA made two announcements. One was about ticket scarcity. The other was about a very important deal made with a bank, as well as a bunch of stuff that we probably don't want to hear about as much, like a kids' drawing contest and the names of the artists participating in arguably the most important AGA show of the year. More than either of the three inoffensively notable art-history-textbook headline-grabbers they are opening with (Degas, Goya and Karch), the Alberta Biennial—soon to be triennial—is the showcase of the gallery's commitment to exciting, contemporary Albertan art. Despite the PR-friendliness of "putting Alberta on the map" and all that—Hébert assures us that there will be lots of bigwigs from the national gallery scene around for the expensive

opening night—this somehow gets short shrift because of the difficulty of packing information on 22 artists into an easily-digestible preview. In fact, you have to go looking for them on the website in an "ATB Backgrounder".

Midway through Vue's tour of the facility, we were interrupted by an enthusiastic George Bures Miller who informed us that *A Murder of Crows* was "ready to rock." I can't pretend to be able to review the work from my brief introduction to it—we listened to about five minutes of the 30-minute 98-speaker audio loop before we had to move on—but it promises to be a real experience, one that will be better when the gallery isn't being filled with a rush of 5000 ticket-holders each day desperate to slip inside the too-short free-attendance window. Bures Miller's excitement, even if provided one-on-one, is much more persuasive than any tale of the members' lounge, "casual fine dining" opportunities and actual Starbucks coffee available on the premises. I want to believe in it. **V**

Authentic art?

The AGA's upcoming Degas exhibit finds controversy

PAUL BLINOV
// PAUL@VUEWEEKLY.COM

Edgar Degas is easily one of the biggest names included in the new AGA's opening salvo of exhibitions, yet the gallery's exhibition has come under fire from an American artist decrying the show's legitimacy. Figures in Motion collects bronze figures cast, posthumously, from Degas' original wax and mixed-media sculptures, found in various stages of neglect in the artist's studio.

The artist, Gary Arseneau, claims the show's full of forgeries, certainly a bold statement in time for the AGA's reopening. The amount of weight it holds depends on how you define "authenticity."

"When it comes to 'the dead don't sculpt,' that cuts to the chase," Arseneau says over the phone from his Florida home. "The only art that is authentic is so obvious it's almost redundant to say it, and that is, created by the artist. Period. If the artist didn't do it, it isn't their work."

Arseneau's allegations stem from the fact that, although Degas' estate owns the rights to reproduce his works, the reproduction process of these sculptures involved first casting an imitation that could stand up to the molding process, then casting their bronze from their copies and not the originals.

"The problem is they didn't reproduce his work," he says. "They reproduced their imitation, with their fingerprints in them. When they cast these into bronze, they didn't reproduce directly from his work, they reproduced their imitation."

Arseneau also takes issue with the foundry's "Degas" stamp on the bronzes, which he says creates the illusion Degas worked on them himself, and noted that Degas didn't ever really want his works cast in bronze.

The AGA acknowledges Arseneau's claims in a statement, but points out that the decision to make a second set of wax sculptures to use as castings was done to preserve the originals from damage in the bronzing process, that the works are indeed labelled as copies and that during Degas' time all bronze sculptures would've been made by foundries, not by the artist in a workshop. Although the artist would be able to see proofs and make revisions, he would have been distant from the actual bronzing process.

Neil Fiertel, a professor emeritus of visual arts at the University of Alberta, received a copy of Arseneau's claims via email, and doesn't agree with his allegations. Fiertel sees the works in Figures in Motion as perfectly legitimate.

"When I read what [Arseneau] wrote, of course it's true that the bronze pieces were cast after Degas were dead. To me, it's completely irrelevant," Fiertel says. "If he were casting it in bronze [in his lifetime], he would've sent it to, in

those days, the craftspeople in bronze casting; if he lived in the country, he'd send it to Paris, they'd cast it. So it's irrelevant that the guy was alive or dead, because the work was done by craftspeople some other place, some other time."

"Every time you make a copy of a mould, you in some way depreciate the mould a little bit," he adds. "But if the

“The only art that is authentic is so obvious it's almost redundant to say it, and that is, created by the artist. Period. If the artist didn't do it, it isn't their work.”

mould is carefully maintained to make a modern replica ... it doesn't damage the original."

As far as the bronzes being cast against Degas' wishes, Fiertel doesn't see much of an issue in creating copies after his death.

"Now it's possible, Arseneau complained, and I have no attributions to change it, that [Degas]'s never considered them worthy of being cast in bronze," Fiertel explains. "But one could use the same argument that Kafka did not think that any of his work should be published after he [was] dead. And Kafka is Kafka. So I don't buy an artist knowing what he should throw out or not."

"People should realize what they're seeing is the genius and brilliance and wonderful drawing quality of Degas through those bronzes, and it's a legitimate way to see it." V

Eccentric ain't the half of it

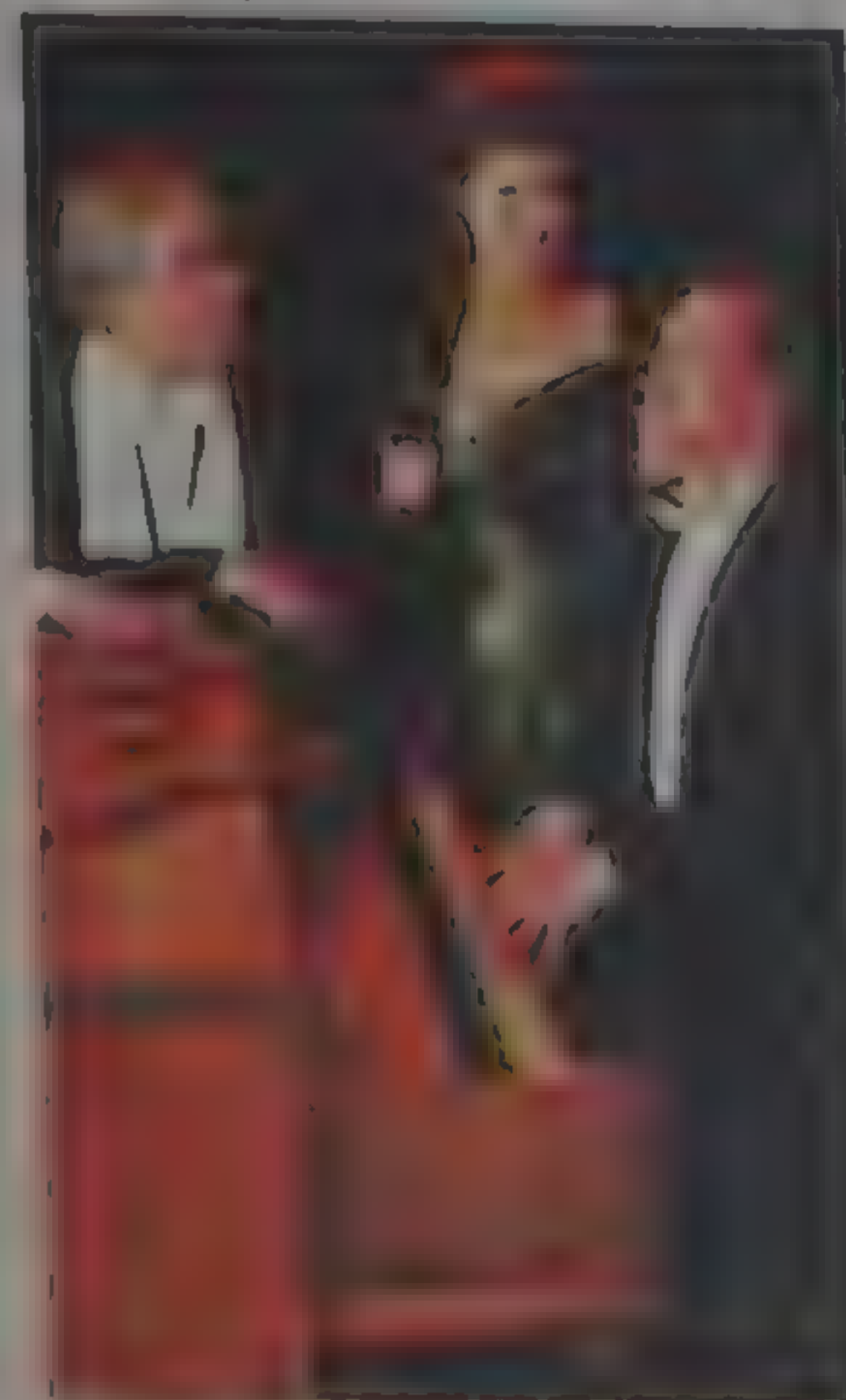
But exploring the why behind a brother's quirks serves *The Dazzle* well

DAVID BERRY
// DAVID@VUEWEEKLY.COM

Even for its title, there are only two iterations of "dazzle" in Richard Greenberg's play: the first comes when the effervescent, sensitive-to-the-point-of-autism Langley Collyer (Frank Zotter) describes a piece of string that he's held onto since he was a child, so amazed was he by its colours. The second comes when Langley's much more sedate, cynical brother Homer (John Sproule) dismisses Langley as just another of the "phobics and inverters and paranoiacs and what have you that modern life presents in such dazzling array."

Greenberg is a careful enough playwright that those are not happenstance—one of the reasons to highly recommend his work, the main other one being his gift for succinct and expressive dialogue that rarely ever feels forced or clever—and they reveal as much of the characters as the concerns of the play itself. The former explains why these Collyer brothers, whose New-York-legendary story forms the bedrock of *The Dazzle*, end up with a 130-tonne maze of bric-a-brac in their modest Harlem house. The latter seems as unifying a theme as any for the play, the honest appreciation of those phobics and inverters and paranoiacs, though really just of humanity's funny little corners in general.

The historical Collyers aren't much more than a jumping-off point, though not at all to its detriment: Greenberg takes their fantastical story and goes into an intriguing what-if, not really trying to explain their behaviour as explain what it is about humanity that might produce such a pair, examining our little quirks and hang-ups and frailties that, taken to their extreme, could do this. It is basically a cautionary—though frequently quite funny—tale of a dysfunctional relationship that's as interested in what causes that dysfunction as its effects.



DAZZLING ON THE KEYS >> *The Dazzle* hits the right notes // Supplied

When we begin, Langley and Homer aren't much more than an eccentric musician and his keeper. Langley storms into the living room where the play takes place inconsolable over a slipped note that precisely no one else is aware of, though his fanatical feelings towards his music are just a symptom of a supposedly artistic tendency to be overwhelmed by the realities of everything. So much is the world for him to take, he tells Homer that he loves Millie (Molly Flood), a rich fan of Langley's work and the only other person we get to see interact with the brothers, because she is utterly banal, and their time together is like being "beside a narrow and uninteresting body of water, scarcely even aware of its existence, yet made utterly tranquil by its flow."

Needless to say, Homer handles most of the public interactions, to the point where he basically arranges Langley and Millie's marriage, which seems

as much about ensuring his brother's security as giving him a way back to something resembling a normal life. When the marriage doesn't work out, Homer is trapped with Langley for eternity, and the boisterous and more comical first half of the play, dominated by Langley's quirks, gives way to some more melancholy, Homer's disaffection and longing slowly flowing out over their increasingly cluttered room.

As a production, *The Dazzle* works thanks to Wayne Paquette's always assured, egoless direction, and the chemistry between Sproule and Zotter (Flood doesn't seem nearly as comfortable in this dignifiedly weird world, and any scene that's just her and one of the brothers sticks out for the wrong reasons). As Langley, Zotter has the weird mannerisms—the way he licks his lips, the way he absentmindedly plays with hair or string while spouting off beautiful nonsense—and endless exuberance of someone for whom reality isn't even a passing fancy. And Sproule is mournfully stoic as Homer, his helpless resignation weighing on every slouch and shuffle, his dry cynicism the only defence against a life that's ceaselessly diminishing. They have a chemistry of juxtaposition that it would be a disservice to simply call "odd couple."

And that serves *The Dazzle* well. This is a play that humanizes eccentrics, that shows that there isn't so much oddities in humanity as extremes, that finds that, underneath whatever else we find, there is just our relationships. V

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Keeping Edmonton irrelevant

Comedians local and from afar team up to craft another season of radio comedy

FAWNA MITHRUSH

7810-10045-156 Street, 602

Edmonton may not be the biggest city in the world, or even the biggest in Canada, but it's not without its own unique brand of celebrity. As it turns out, name-dropping our home-grown comedians is all too easy when it comes to things like CBC Radio One's *Irrelevant Show*.

"We were sitting around a table with people like Belinda and Jocelyn and Leona and Dana Andersen," says head-writer Neil Grahn, describing how our city's comedic community has fostered the success of the half-hour sketch program. CBC has granted the *Irrelevant Show* a 16-episode run later this fall on Radio

One—all the shows to be taped live at the Catalyst Theatre and La Cité Franco-phone over the next three months.

Grahn describes our town as a hotbed of funny, synergetic types—perhaps because there's not much else to do over our 10 months of winter. "It helps us that in Edmonton it's much more collaborative than it can be in larger centres where people are working a bit more to get somewhere. Here, we're just going, 'Holy fuck, we're in Edmonton! It's cold as hell outside, and the streets are brown and ugly—let's all just enjoy each other.'"

He continues to name-drop, listing Marianne Copithorne, Chris Craddock, Donovan Workun and Mark Meer as local collaborators for this season's

run. (For those new to Edmonton, the names further up the list should be committed to memory as funny ladies Belinda Cornish, Jocelyn Ahlf and Leona Brausen. And to clarify, Dana Andersen is not a lady.)

Oh, the writing talent comes in from across the country, too, adds Grahn, noting that writers Kurt Smeaton (*The Holmes Show*), George Westerholm (*This Hour Has 22 Minutes*, *The Rick Mercer Report*), Nile Seguin (*The Hour*) and the crew from Mostly Water Theatre will all be tossing scripts into the pool for the all-star cast to splash around with.

The *Irrelevant Show*'s most successful season yet was a highly acclaimed run on Radio One in summer of 2008, which ended up garnering them two Canadian

Comedy Award nominations for Best Radio Clip, and a win for Westerholm's "Zen Hokey-Pokey," as performed by the late, great Joe Bird.

"We had our show competing against our show," says Grahn, "like the Meryl Streep of Canadian radio comedy, which makes us very obscure." He ultimately describes the show's mandate as striving to live up to its title—mainly that of total impertinence.

"If someone's written a scene that's topical or political, we go, 'you know, maybe you want to do that for something else,'" he says. "It's pure comedy, straight up."

Skits audiences can look forward to this season include a possible Tolstoy/Dostoevsky-themed follow-up to the Jane Austen Drinking Game (kidding!),

a jab involving iPhone App-killers, a Free Range Chicken lady, sci-fi send-ups and one Peter Brown-penned work called "Pay It Neil"—a simple answer to the "how can we help the Irrelevant Show?" query.

"Just give me 40 bucks," Grahn says—that's the basis of the sketch, anyway. "I'll go out to the bar with my friends, we'll get hammered, wreck the place, and think of all the economic spinoffs from that. The bar, the furniture makers, the glass-repairmen, the police overtime ... it's all good." ▽

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PREVUE // I'LL SHOW YA CRAZY!

Am I crazy?

One woman gauges her own sanity in *I'll Show Ya Crazy!*

PAUL BRODIN

7810-10045-156 Street, 602

The diva is an oddly compelling figure. Touched with some undeniable talent—voice, performance, attitude—only to have it paired with a slippery grip on social nuances, or on reality itself, they seem to offer some kind of particularly compelling watchability.

These days, divas tend to end up as tabloid fodder more than anything, but Tara Brodin's found some fresh inspiration in the madness.

"I would say, women on the edge—or the ledge—is an interesting concept to me," Brodin says with a laugh. The multi-talented Edmonton performer is getting into the mood for a meltdown as she puts the finishing touches on *I'll Show Ya Crazy!*, a one-woman cabaret-style showcase, chockfull of diva-style tunes.

The musical selections, made by Brodin, pianist Ryan Sigurdson and playwright Stewart Lemoine, range from well-worn classics (*Annie Get Your Gun* and *West Side Story*) though the more obscure (a song from cult '80s comedy *Eating Raoul*), some opera, Mozart and more.

"All the songs were chosen because they had to do with some sort of crazy or some sort of melt-down, or some sort of diva," Brodin says.

"I think I kind of wanted to reintroduce myself to the Edmonton theatre community as a singer," she explains, about making this a Cabaret-style show. "And also, I really wanted to collaborate with Ryan, and I knew that Stewart really liked opera and song. So I thought, 'How can I work with these people? What would they be interested in?'"

For Crazy!, Brodin's pipes and attitude are in the limelight, but she's been around the local theatre scene before in other forms. A graduate of the Grant MacEwan musical theatre program. Brodin also performs in clown, does improv and teaches all of the above, here and abroad, and she's found that teaching others adds some inspiration to her own original output.

"When you work with a lot of students, there are definitely different characters you can be inspired by," she says. "I think when you teach something you really understand it ... it all kind of works together." ▽

WED, FEB 3 - SUN, FEB 7 (7:30 PM)

I'LL SHOW YA CRAZY!

WRITTEN BY STEWART LEMOINE

MUSIC BY RYAN SIGURDSON

TAPING: TARA BRODIN

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CSI: photography

Lacan at the Scene blends fact and fiction in its psychoanalysis of crime scene photos

the title alone doesn't grab you, let me

the *MacEwan* of *Lacan at the Scene*

Press, \$28.95) as a best-chance

book. Author Henry Bond's opening state-

ment is sufficiently clear and concise as

to dissuade me from any fumbling para-

phrasing. It asks: "what if Jacques

Lacan—the brilliant and eccen-

tric Parisian psychoanalyst—

had left his home in the early

1950s in order to travel to

London and work as a

detective? How might

order to solve crime?" It sounds

the prompt for a work of specula-

tion, but what this book actually

is a study of an under-examined use of

photography; a method of de-mystifying

an ostensibly inscrutable body of work; a

series of case studies intended for practical

use in homicide investigations—

probably makes for a richer and more

satisfying read, if a tough slog for the

queamish. Considering how appalling

some of the subject matter in *Lacan at*

the Scene is, and how brutal are some of

the images, I'm almost embarrassed to ad-

mit how utterly compelling I found it to

read. But I digress—this column isn't about

my personal neuroses. Okay, at least not

more than any other.

In developing his proposition, Bond—a

London-based writer and photographer

whose author photo suggests a guy suf-

fering from chronic insomnia—became

a regular visitor to the National Archive

in order to study extant materials per-

taining to murders that took place in

England between 1955 and 1970. He was

initially regarded by the more judgmental

workers with some suspicion. He offers an

anecdote in which he requested to re-

examine a case file he'd already looked

at only to find that it had since been

removed until for public inspection. When

he made inquiries he was escorted by a

senior archivist through hidden doors

down a long corridor into a confer-

ence room where three men waited for

him, the closed case file box resting on

a table between them. These men ex-

plained that Bond's previous access to

the file was granted only by accident—

the file was in fact still under a sort of

quarantine. "Such material is not with-

held for a logistical reason," writes Bond,

it is simply too contagious to release."

His assessment seems intended less as

way of poking fun at archive policy or

the cabalistic culture as much as to em-

phasize just how taboo the perusal of

images of violent crimes is. Which goes

some distance toward explaining why,

despite the wealth of superb writing out

there covering photography in myriad

ways, the critical writing on crime scene

photography remains undernourished.

is, nevertheless, the cornerstone of

Bond's thesis.

Bond takes Lacan's tripartite model of

mental functioning—the categories of

the neurotic, psychotic and neurotic—and

meticulously "reads" a series of murder

scene photos in order to uncover

the evidence as to under which model the

murder could be classified. Bond also

uses frequent use of legendary critical

theorist Roland Barthes' two categories

of photographic observation, studium

and punctum—respectively, the details

that appear obviously relevant to an im-

age's context or meaning, and those that

strike the viewer on a purely instinctive

level—as laid out in *Camera Lucida*,

so as to interrogate his own

process of looking. Given that

psychoanalysis urges us to

regard the seemingly incidental

as potentially significant,

there's a whole lot of punctum

being headed here, and fruit-

fully so. Bond suggests an appar-

ent order in the chaotic disarray left

in the wake of a psychotic murder, for

example. Whether or not this methodol-

ogy signals any sort of innovation in the

established standards of police investi-

gations I have no idea. But to the layman,

especially one with a special interest in

photography, psychoanalysis or both,

Bond's theorizing is both fascinating and

enlightening. We may enter into each of

these studies with only a certain morbid,

perhaps guilt-ridden interest in the sick

or tawdry aspects of their implied narra-

tives, but in every case Bond goes deeper

into the psychological ramifications im-

plied in these vestiges of murder than

you're likely to find in *Faces of Death*, a

Weegee compilation, or whatever equal-

ly lurid work of exploitation—or, to be

generous, exploitation art—you might

find yourself compulsively surveying.

The perverse killer is found in a case

where a woman is killed in her back gar-

den, in full, almost theatrically staged

view of a window, or potential witness.

The psychotic killer is found in a confes-

sion that explains how murder was ne-

cessitated by mortal danger emanating

from a bar of soap. The neurotic killer

is found in a crime scene where beside

a neatly piled column of books there lies

both a confession to the killing of the

corpse left behind and a polite request

that these books be returned to the ap-

propriate library before they're overdue.

The neurotic impulse to "undo" violent

acts is further exemplified by a case in

which the killer murders the victim and

subsequently places a pillow under the

victim's head and a glass of water by the

victim's side. Imaginatively citing the writ-

ings of J.G. Ballard, William Burroughs,

Friedrich Nietzsche, Jean-Paul Sartre and

Slavoj Zizek—who also happens to be

the curator of the series to which *Lacan*

at the Scene belongs—and the films of

Alfred Hitchcock, Michael Powell, Mi-

chelangelo Antonioni, David Lynch and

Christopher Nolan, among many others,

Bond offers numerous points of refer-

ence through which to contextualize his

investigatory process. Straddling fact

and fiction, the established and the the-

oretical, using language that is always

to the point without being excessively

cold or alienating, he takes the reader

through a labyrinth of nightmare to gain

wider insight into how our minds betray

us, and how we can understand the resi-

due of trauma. It might even help you

understand non-homicidal behaviour a

little better. V

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TOP 20 FOR THE WEEK OF JANUARY 28, 2010

- INELA ANDERSON - Brand New Day (MAGNET)
RODANNE CASH - The List (LNU)
VICTOR WILSON - Contra (JL)
TOM WATTS - Gutter & Down Low (MTH)
SPOON - Transference (MCRS)
EAGLE BULAT - Heart Of My Own
EELS - End Times (MCRS)
WOODHOUSE - The Street Musician (SOMMA)
DANIEL MONTAG - Nice, Nice, Very Nice (TUSA)
PJ PERRY - Halo Dime (PJ PERRY)
LEVIN HELM - Electric Dirt (DIRT FARMER)
LYLE LOVETT - Natural Forces (LOST IN MYWAY)
BLUE HOBBS - The Things We Left Behind (MCRS)
IDENTITY MASK - Dread & Desires (DUG MY CAT)
CAROLIN MASK & HQ AVAILABLE - Let's Just Stay Here (MCRS)
LOG CONSULTING, DINO HENRIKSEN & T.J. MURPHY - Another World
MONSTERS OF FOLK - S/T (MONSTERS)
THE FLAMING LIPS - The End of the World (MCRS)
SAM ELLER - Cation (WHICH ROAD)
JOHN WOOT ISLANDER - Queen's Horn (BLACK HORN)

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DANCE // MILE ZERO DANCE SALON

Dancing the years away

25 Miles celebrates a quarter decade of contemporary dance in Edmonton

FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

Think 1985. Think Fame, Flashdance, Footloose. A quarter century ago, when Mile Zero co-founders Andrea Rabinovich and Debra Shantz decided to start up their own company after finishing the Grant MacEwan Contemporary Dance program, there was a "dance boom" going on—largely because films like the Big Fs above had brought dance to the attention of mainstream audiences. In the same way, current reality TV has generated another boom, explains Rabinovich.

"Dance is on people's consciousness again," she says. "Being a dancer is viable." When she and Shantz came up with the name "Mile Zero" back in '85, the title emphasized the start of something new and fresh—now, 25 miles (and years) later, the company that started with two young choreographers has become a mainstay in Edmonton's dance scene, something that Rabinovich, who now makes her home in Vancouver, applauds with enthusiasm.

"In these economic times to still have a

viable company that is producing exciting work—that hires dancers, designers and choreographers—that in itself is impressive. Also the fact that Mile Zero still does school touring: they're still taking the value of modern dance out to communities that might not have access to fine performing arts. You know, everybody can turn on the TV and watch So You Think You Can Dance, but to have a live body showing you the ephemeral nature of live performance is huge. The aesthetic of what they do might not be what we were doing in the early '90s, but that's totally fine because things change, they grow," Rabinovich adds, who will be sending her pal Caroline Livingstone to deliver a congratulatory address at MZD's 25th anniversary Salon, 25 Miles, this Saturday at the Artery.

Hosted by Darrin Hagen, 25 Miles will feature a bevy of local artists and guests to celebrate MZD's history through, as the Salons always do, a multi-disciplinary mash-up party.

"I think there's definitely going to be some nostalgia," says dancer Theresa Dex-

trase, who is planning to perform a new piece with MZD Artistic Director Gerry Morita and soprano Michelle Milenkovic that plays with theme of time travel.

"It's about the gypsy spirit of continuing to travel, trying new things and working through adversity, then all of a sudden a party happens out of nothing—to me that's a bit of what's been going on with Mile Zero too ... and their parties are beautiful."

The party at hand will feature collaborative works of all forms, from poetry by Jeff Carpenter to experimental film by Chris Payne, plus one act called Teen Jesus Barbie, which sounds like a riot in any case.

"When people are doing their performance in the salon, it can be very self-focused," says Dextrase, "but I think here there will be a little bit of giving back from the community this time."

SAT, JAN 30 (8 P.M.)

25 MILES

PRESENTED BY MILE ZERO DANCE

THE ARTERY (9535 Jasper Ave S.E.)

PREVUE // ROUGE POETRY

The city in verse

Rouge Poetry set to give local poets an open stage

YONATHAN SONUGA
// YONATHAN@VUEWEEKLY.COM

By day, they are mild-mannered citizens. A substitute teacher, an engineer, a psychology major student at Grant MacEwan University. But by night, they are the Breath in Poetry Collective, and they have taken it upon themselves to give other local poets a stage to share their creative work with others.

The Breath in Poetry Collective is the driving force behind Rouge Poetry, a weekly open-mic poetry night every Tuesday at Rouge Lounge. After taking a few weeks off to reorganize the massive response they have been getting from the audience and poets, they are ready to kick off their new season of spoken word.

Consisting of Nick Reilly, Titilope Sonuga, Ahmed Ali and Bert Richards, they first came together in May of 2009 to offer the city a consistent poetry night that was rare to find in Edmonton.

"We are one of the few cities in all of Canada who hasn't really tapped into this spoken word scene," Sonuga says. She explains she was surrounded with the spoken word when she lived in Nigeria, but not nearly as much when she came to Canada at the age of 13. "There's a voice of this young generation ... and they have a bunch of things to say, but no place to say it."

Sonuga originally started Rouge Poetry night on her own in January 2009, but now has the help of the Breath in Poetry Collective to reach out to local poets and

give them an outlet.

"People write poems and they never get the actual opportunity to express it," says Richards, better known as Dirt Gritie of Edmonton-based rap group Politic Live. "So what we are really offering is a good opportunity to express your poetry."

Ali, another group member and Grant MacEwan student, said he believes Edmonton needs Rouge Poetry because it is much more than just a performing stage. Originally from Somalia, he came to Canada at age eight, and since then has used these open-mics as a developing tool.

"It's also a good learning atmosphere," Ali says. "To hear other people's poetry, you get better yourself. You learn new ideas and new ways to put your poems together."

So as the audience members and participants have flocked to Rouge Lounge every Tuesday night to learn, listen and share, the Breath in Poetry Collective members saw this as an opportunity to grow.

"We are trying to make it more than just a poetry night in Edmonton," Sonuga says. "We really want to reach out to the masses and explore different avenues."

This search for growth has led to the Rouge Poetry Slam, which is the chance for Edmonton poets to get national recognition for their works. It will start when Rouge Poetry makes its return at the start of February, as a contest held on the last Tuesday of each month, with winners getting the honour of repre-

senting Edmonton for the first time this October at the Canadian Festival of Spoken Word 2010 in Ottawa. The festival has been held in major cities across the nation since 2004.

Those who wish to compete are asked to bring three poems to be performed in less than three minutes each. Judges will be chosen from the crowd, and the winner will be invited to come back until the team is created of four poets plus one alternate.

Breath in Poetry Collective member and Rouge Poetry night host, Reilly, realizes that the first night out can be intimidating for some poets, but is assuring that the environment is actually very inviting.

"We try really hard to be inclusive," says Reilly. A elementary and junior high substitute teacher, he is often referred to as Notebook Nick by his fellow poets, due to the fact that he can often be seen carrying his poetry notebook. "So if we see people to come in, we try hard to make them feel comfortable and help them form their stuff."

The group suggests bringing some material already worked on in, because you will probably feel comfortable enough to try the stage on the first night.

ROUGE POETRY

FEATURING THE BREATH IN POETRY COLLECTIVE

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FILM

DESIGNERS OF CANADA-ALBERTA • Chapter • 7301 14th Ave • Rental • Sat, Jan 30, 8pm • \$10 (member)/\$15 at door

GALLERIES + MUSEUMS

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ALBERTA CRAFT COUNCIL • 10186-106 St • Rental • Sat, Jan 30, 8pm • \$10 (member)/\$15 at door

ALBERTA LEGISLATURE • Reflecting pond, front range • Ice Carving: Sculptors' Association of Alberta • Rental • Sat, Jan 30, 8pm • \$10 (member)/\$15 at door

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KAASA GALLERY • Jubilee Auditorium • 780.427.5057 • INGRAVITA: Images with text by Lisa Tomak • Until Feb 28

KAMENA GALLERY • 5718 Calgary Tr • Open: Mon-Fri 10am-6pm, Thu 10am-7pm, Sat 10am-5pm • Featuring a wide variety of artworks

LATITUDE 53 • 10248-106 St • 780.423.5353 • Main Space: SKETCHES OF SYNCHRONICITY: A personal collection of photographic markers that define the artist, Gabriel Couto-Dumont, and influence his work • FORGOTTEN LOVE AFFAIRS: Stacey Cann: Grey watercolour portraits of abandoned toys • Until Feb 13

LOFT GALLERY • 590 Broadmoor Blvd, Sherwood Park • 780.422.6324 • Open: Thu 5-9pm; Sat 10am-4pm • FRIENDS AND STUDENTS OF WILLIE WONG: Artworks showcasing the influence Willie has had on these artists • Until Feb 27

MCMULLEN GALLERY • U of A Hospital, 8440-112 St • 780.407.7152 • EDMONTON'S PLAYGROUNDS: Artworks reflecting enjoyable areas in Edmonton by members of the Edmonton Art Club • Until Mar 21

MCPAG • Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain • 780.963.2777 • Colour woodcuts by Tadeusz Warszynski • Until Feb 24

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE • 9 Mission Ave, St. Albert • 780.651.8176 • Abonguna Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

MUSÉE HÉRITAGE MUSEUM • 5 St Anne St, St. Albert • 780.459.1528 • LOVE 'EM, HATE 'EM: CANADIANS AND THEIR POLITICIANS • Until Feb 14

NINA HAGGERTY CENTRE FOR THE ARTS • 9225-118 Ave • 780.474.7611 • ninahaggertyart.ca • Open Mon-Fri 10-2pm • RANGEFINDERS: Photographs by Nina's Collective • Until Jan 31

PROFILES PUBLIC ART GALLERY • 139 Perron St, St. Albert • 780.460.4310 • IMAGE MAKER: Paintings by Robert Dmytruk within a replica of his studio; until Feb 27 • Annual Art Auction: Alice in Wonderland themed evening at Hole's Greenhouse; Feb 6; \$50 at Profiles, Arts and Heritage Office, door

RED DEER MUSEUM AND ART GALLERY • 4525-47 Ave, Red Deer • 403.309.8442 • An evening with visual artist Max Dean: Tue, Feb 9, 7-9pm

ROYAL ALBERTA MUSEUM • 12845-102 Ave • 780.453.9100 • MUCH MORE MUNSCH; for children aged 6-12; until Apr 5 • VANISHING CULTURES: Photographs by Larry Louie; until Jan 31 • A NORTHERN ALPHABET: Artworks by Ted Harrison; until Jan 31

SCOTT GALLERY • 10411-124 St • 780.488.3619 • scottgallery.com • WINTER EXHIBITION: Artworks by Francine Gravel, Douglas Haynes, Marianne Watchel, Sean Caulfield, Akiko Taniguchi, and Gwen Frank • Until Feb 3

SIDESHOW GALLERY • 9609-82 Ave • 780.433.1430 • sideshowgallery.ca • A SHOW IN THREE ACTS: BARELY THERE, FLOAT, AND ROSES AND BULLFIGHTS: Graphite works on paper and wood by Quebec artist Marysol Fouchault • Until Mar 11

SPRUCE GROVE ART GALLERY • Melcor Cultural Centre, 35-5 Ave, Spruce Grove • 780.962.0664 • BIO EPHEMERA: Lumen prints by Cameron Young; until Jan 30 • ALBERTA AND BEYOND: Landscape paintings by Karen Bishop; Feb 1-20; opening reception: Feb 6, 1-4pm

STUDIO GALLERY • 11 Perron Street, St. Albert • 780.460.5993 • GO FIGURE: Artworks by various artists, curated by Harry and Pat Wagensveld; until Jan 30 • COLOURS: Artworks by Heather Howard and Miles Constable; opening reception: Sat, Feb 6, 2-4pm; artists in attendance; Feb 6-27

VAAA GALLERY • 3rd Fl, 10215-112 St • 780.421.1731/1.866.421.1731 • vaaaartblog.com • COMPOSITION: Still life paintings by Sharon Simonds-Chia and photographs by Chris Gavigan • Until Feb 13

WEST END GALLERY • 12308 Jasper Ave • 780.488.4892 • WINTER COLLECTION: Artworks by Robert Savignac, Claudette Castonguay, Pierre Giroux, Rod Charlesworth, Claude A. Simard, Bill Webb, and Glen Semple

LITERARY • AUDREYS BOOKS • 10702 Jasper Ave • 780.423.3487 • Writer in residence, Kath Maclean; Every Tue-Thu, 1-3pm-5pm

CARROT • 9351-118 Ave • Carrot Writers' Circle meet every Tue; 7-9pm • Antique circle last Tue of the month

GRANT MACEWAN UNIVERSITY • 10045-156 St, Haar Theatre Lobby • Celebrating Robert Kroetsch: readings from his new book, *Too Bad: Sketches Toward a Self-Portrait* • Sat, Feb 6, 4:30-5:30pm • Free • Part of the Future of Story conference

ROSIE'S • 10475-80 Ave • 780.932.4409 • T.A.L.E.S. Story Café Series: First Thu of the Month, open mic opportunity

ROUGE LOUNGE • 10111-117 St • 780.902.5900 • Poetry every Tue with Edmonton's local poets • 8pm • No cover

SHERWOOD PARK LIBRARY • 300, 2020 Sherwood Dr, Sherwood Park • sclibrary.ab.ca • Fantasy author and Celtic folk musician Charles de Lint • Sat, Jan 30, 2-3pm

STANLEY A. MILNER LIBRARY • 7 Sir Winston Churchill Sq • 780.496.7000 • Centre for Reading: From Books to Film; every Fri, 2pm • Teen Movie Scene: movie club for teens; 1st and 3rd Thu every month • Writers' Corner: EPL's Writer in Residence; hosts a different author each month; Last Sun of each month at 1:30pm

UPPER CRUST CAFÉ • 10909-86 Ave • 780.422.8174 • The Poets' Haven Weekly Reading Series: Presented by the Stroll of Poets Society

• Every Mon, 7pm • \$5 (door) • Featuring spoken word artists Mary Campbell, Dawn Doucet, Rusti LeHay, and Catherine McLaughlin; Feb 1

THEATRE

ART • Festival Place, 100 Festival Way, Sherwood Park • 780.449.1118 • Festival Place at Festival Place Café Series: Comedy by Yasmina Reza presented by the Festival Players stars Joe Garwick, Cory Christensen and Norm Usulan • Until Jan 29, 7:30pm • \$18 at the Festival Place box office, TicketMaster

CHIMP • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Rapid Fire Theatre's improv show every Sat, 11pm • \$10 (door)/\$8 (Rapid Fire Theatre member)/\$5 (high school students) at TDX on the Square

A CONNECTICUT YANKEE • John L. Haar Theatre, Grant MacEwan College • Musical satire based on a novel by Mark Twain. Set in the 1940s, tells the tale of Hank Martin who receives a bump on the head following a visit to his former fiancée on the eve of his marriage to another woman • Until Jan 30, 7:30pm • \$15 (adult)/\$10 (student/senior) at TDX on the Square

THE DAZZLE • Shadow Theatre, Varscona, 10329-83 Ave • 780.434.5564 • shadowtheatre.org • By Richard Greenberg, directed by Wayne Paquette, stars Frank Zotter and John Sproule. The eccentric Collyer brothers seem to have it all, but this existence is darkened when a beautiful socialite, Milly, inserts herself into their lives • Until Feb 7

DIE-NASTY • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Live improvised soap opera directed by Dana Andersen every Mon, 7:30pm • Until the last Mon in May • \$10

GOOD VIBRATIONS SUMMER OF '68 • Jubilations Dinner Theatre, 2690, 8882-170 St, WEM • 780.484.2424/1.877.214.2424 • jubilations.ca • Angst, awkwardness, innocence and an unforgettable summer of first experiences set to the music of

the Beach Boys • Jan 29-Mar 28
I'LL SHOW YA CRAZY • Catalyst Theatre, 8529 Gateway Boulevard • Break the Wall Productions, by Stewart Lemoine, director Ryan Sigurdson, stars Tara Brodin • Feb 2-6, 7:30pm; Feb 6-7, 2pm • \$20 (adult)/\$15 (student/senior); Feb 2/Feb 6 4pm: pay-what-you-can

THE IRRELEVANT SHOW • Catalyst Theatre, 8529 Gateway Boulevard • By writer Grahn, including the members of the cast and of Mostly Water Theatre as the writing team • Jan 29-30, 8pm

L'HOMME DU HASARD (THE UNEXPECTED MAN) • L'Unité Théâtre, La Cité francophone, 8627-91 St • 780.469.8400 • lunitheatre.ca • By Yasmina Reza, a woman shares a train compartment with one of her favourite authors • Feb 4-6, 11-13, 8pm; Feb 7, 14, 2pm • \$24 (adult)/\$20 (senior)/\$15 (student) at La Librairie Le Carrefour, TDX on the Square

OH SUSANNA • Varscona Theatre, 10329-83 Ave • 780.433.3399 • varsconatheatre.com/ohsussanna • The Baroque-style Variety Spectacle, hosted by Susanna Patchoul and Eros, God of Love! Laugh! Musid Cocktails! • Sat, Jan 30, 11pm • Tickets at the door starting at 10:30pm

SPINE • Timms Centre for the Arts, U of A, 87 Ave, 112 St • drama.ualberta.ca/studiotheatre.cfm • By Kevin Kerr, a U of A/Realwheels Co-production, co-commissioned by the Vancouver 2010 Cultural Olympiad. Directed by Bob Frazer, stars James Sanders. A man discovers the possibility of reinventing his physical body through a blend of cutting-edge technologies and ethically questionable experiments • Feb 4-13 • \$5-\$20 at TDX on the Square, Timms box office one hour before each performance

SWEENEY TODD, THE DEMON BARBER OF FLEET ST • Citadel Shochor Theatre, 9828-101A Ave • 780.425.1820 • citadeltheatre.com • A gothic, musical thriller from an adaptation by Christopher Bond, music and lyrics by Stephen Sondheim, book

by Hugh Wheeler, directed by Bob Baker. The tale of an ordinary man who had everything until a crooked man of power stole his freedom, destroyed his family and banished him for life. Audience advisory: nudity, violence and mature themes, recommended for ages 13 and up • Feb 6-Mar 7

THE SUPER GROOVY '70S • Mayfield Dinner Theatre, 16615-109 Ave • 780.483.4051/1.877.529-7829 (toll free) • The '70s generation is reborn with some of the best music, fashion, big hair and disco • Until Feb 14

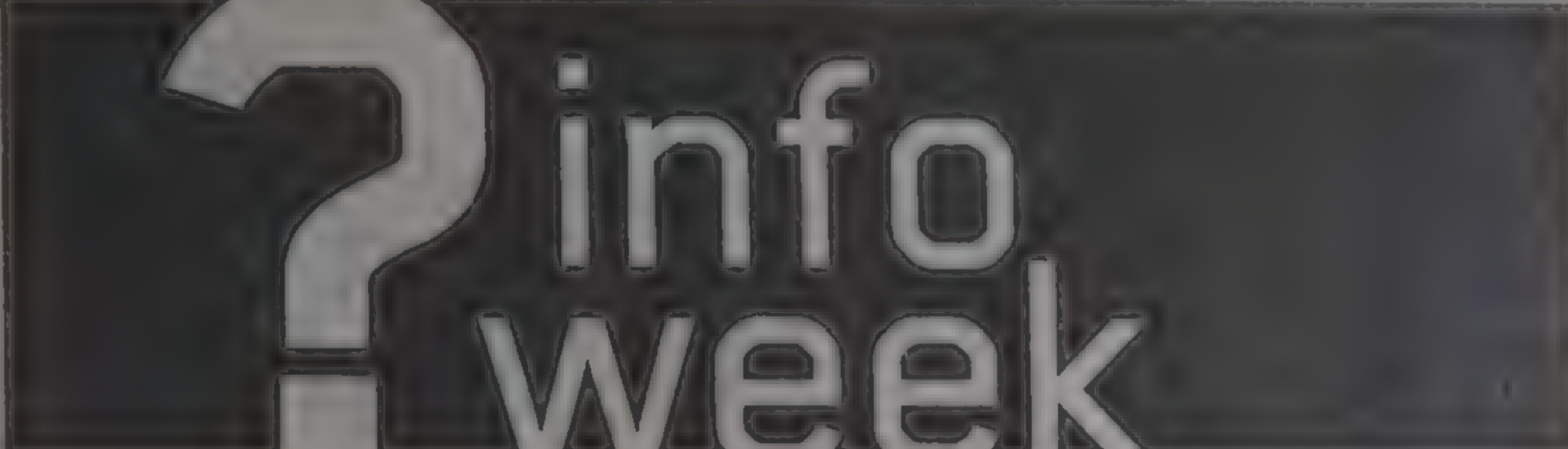
THEATRESPORTS • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Rapid Fire Theatre every Fri, 11pm • \$10 (door)/\$8 (member)

THUNDERSTICK • Theatre Network-live at the Roxy, 10708-124 St • 780.453.2440 • Comedy by Kenneth T. Williams, stars Lorne Cardinal and Craig Lauson, directed by Bradley Moss and Del Surjik. Journalist cousins are brought together by outrageous circumstances • Until Jan 31

THE TORTOISE AND THE HARE • Fringe Theatre Adventures, Westbury Theatre, Transalta Arts Bams, 10330-84 Ave • 780.409.1910 • fringetheatretheadventures.ca • Promise Productions present an updated twist to this classic tale by Ellen Chorley • Feb 5, Feb 12, 7pm; Feb 6-7, Feb 13-14, 2pm • Tickets at fringetheatretheadventures.ca, Fringe Theatre Adventures box office

THE VAGINA MONOLOGUES • Shell Theatre Dow Centennial Centre, Fort Saskatchewan • V-Day-Until The Violence Stops • Sat, Feb 6, 7:30pm • Tickets at TicketMaster

WINGFIELD'S LOST AND FOUND • Citadel Shochor Theatre, 9828-101A Ave • 780.426.4811 • By Dan Needles, directed by Douglas Beattie, stars Rod Beattie. It's a drought and the wells are drying up. A search to locate a new source of water on Wingfield Farm ensues. Is it the end of farming for Walt and Maggie? • Until Jan 31



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FILM



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Send me an angel
by Brian Gibson

Brian Gibson looks at the evolution of the Angel in cinema

FILM // CRAZY HEART

A song from the Heart

Crazy Heart lets impeccable actors enliven a mostly quality script

JOSEF BRAUN

We see this old buck amble out of his '78 Suburban, sunglasses on, pants undone, brimming jug of highway pee ready to be upturned on the sun-baked parking lot. He's arrived at the bowling alley where he's to play tonight's show with some local band he's yet to meet. He's seen better days. His manager has to nag him to write some new material. He's 57-years-old, he's got \$10 in his pocket and a bad dose of hemorrhoids, but he is, after all, a country singer, so this creaky list of lamentations means the song should practically write itself. *Crazy Heart* is the story of how this singer hits rock bottom and starts to pull himself back up. It's a very familiar tune played with some genuine freshness. It's a well-crafted, thoughtful movie for adults. It might have been respectable and kinda ordinary, but it stars Jeff Bridges, a fact that elevates the picture to the level of something you probably don't want to miss.

It's nothing new to say that Bridges is one of the most underappreciated actors in American movies. There may be actors just as good that you've never heard



SIX STRING SORROW >> Jeff Bridges is a washed-up country singer in *Crazy Heart* // Supplied

of, but none who have spent so long on the cusp of the limelight. Bad Blake, the weary-yet-resilient hero of *Crazy Heart*, an aging country troubadour addicted to booze, smokes, rough women and tawdry telenovelas, is yet another performance of shaggy beauty and pathos

from Bridges, who already won the Golden Globe for the role and will hopefully get the Oscar he richly deserves. Bridges looks like Kris Kristofferson and sings a bit like Merle Haggard. The film's music, a set of unusually strong and poignant songs, comes from T-Bone Burnett and

Kristofferson's late collaborator Stephen Bruton, but Bridges makes it his own, as he does with every gesture in the movie, however fleeting: the way he wakes from an accidental nap and muzzles three cigarettes from his bedside pack, the way he fumbles with a chain lock with no hook, or breads fish fillets while talking on the phone to a younger woman he's fallen unnervingly in love with. It's a pleasure to watch him, even while he slips toward wreckage.

Based on the novel by Thomas Cobb, *Crazy Heart* marks the debut of actor turned writer/director Scott Cooper. There are more than enough elegantly wrought moments throughout the movie to prove Cooper's got chops, such as the shot where we watch a witness to an accident rush toward a crashed car in the reflection of the driver's half-open window. There are wonderful bits of dialogue. "How are you, Bad?" an old friend asks. "I'm worse," replies Bad. "What do you want to talk about?" asks a fetching young interviewer, played by Maggie Gyllenhaal. "I want to talk about how bad you make this room look." There's a supporting turn from an effortlessly charming Robert Duvall as a spry barkeep that's

virtually worth the ticket price alone. Duvall's also one of the movie's producers and once played a country singer himself, in Bruce Beresford's *Tender Mercies*. It's only in the movie's last third that it begins to reveal its weaknesses, a baldly contrived bit of conflict to hurl us toward climax, a too-neat final scene, a little much too much squinting from a well-meaning Colin Farrell as Bad's hugely successful protégé, and the hurried unraveling of Gyllenhaal's love interest, a character who feels a bit undernourished for the emotional gymnastics she's asked to perform. But such a handful of bum notes can hardly steal anything from *Crazy Heart*'s resonant grace, one that flows from the heart of a rare young filmmaker more concerned with letting great actors create gentle magic onscreen than impressing restless viewers with empty glitz.

FRI, JAN 29

CRAZY HEART

WRITTEN AND DIRECTED BY SCOTT COOPER
STARRING JEFF BRIDGES,
MAGGIE GYLLENHAAL
GARNEAU THEATRE (8712 - 109 ST)
★★★★☆

FILM // THE DAMNED UNITED

Damned uniting

A passed-up handshake is a catalyst for a coach's rise and fall in *The Damned United*

JOSEF BRAUN

JOSEF@VUEWEEKLY.COM

Movies have a way of reducing the most dynamic stories down to that single little object, phrase, gesture, or change in the weather. The catalyst that stoked the raging fire within Brian Clough, the legendary English football coach whose mere 44 days as the unloved pappy of Leeds United back in 1974 is the subject of *The Damned United*, is thusly rendered as a fleeting, seemingly insignificant but life-altering snub. No elusive Rosebud lingering the margins here but the simple neglect of one man to shake hands with another. That's what Clough's predecessor Don Revie was guilty of one day back in 1968 and what pushed Clough toward his meteoric rise and fall and rise-again in the terrain of the UK's most beloved sport. It makes for a rousing drama of petty rivalry and persistent hubris elevated to sports opera.

That the outsized role this absence of a handshake played in Clough's maneuvers should have been confessed

to on live television was surely one of the things that drew screenwriter Peter Morgan to the material. It's become something of a signature for Morgan, the recreation of the complicated orchestration of micro-events leading up to a major television event—Queen Elizabeth mourning Lady Di in *The Queen*, David Frost trying to rattle Richard Nixon in *Frost/Nixon*—set back in the days when nearly everyone was guaranteed to be watching the same thing. So perhaps, to re-phrase, it's been the role of television to reduce, and of movies to explore the chemistry behind that act of reduction. By the time we see Clough spill his guts on the tube in *The Damned United*, we know enough about him to accept his childlike grudge against Revie while understanding that it comes from a man to whom there is more substance than this grudge would imply.

Our capacity to empathize with Clough is hugely indebted to Michael Sheen, who previously played Tony Blair and David Frost for the movies made from Morgan's scripts. As if responding to



IT'S NOT SOCCER! >> A simple passed-up handshake is a catalyst in *The Damned United* // Supplied

anxieties about the Morgan/Sheen-do-TV-history partnership, Sheen seems to have doubled efforts to make each of these characters exceedingly distinct from one another. Sheen has certainly done arrogance, but the spe-

cial arrogance he brings to Clough is of the zesty macho variety, and Sheen embraces this attitude remarkably well for a guy who's traditionally come off as a bit of a ponce. Sheen gets superlative backup from beloved character

actor Timothy Spall as the Peter Taylor, the humble strategist behind Clough's fierce showman. The arc of *The Damned United*—Clough and Taylor make a deal out of the Derby County team; Clough, sans Taylor, takes over Leeds once he's been overthrown; Clough, miserably, begs Taylor to come back and the pair do their thing all over again with another previously written off team—is as much a bromance as a study of the politics of soccer in the 70s. Which is a good thing, since I, with no knowledge of soccer or British soccer culture and left the movie about the same. V

FRI, JAN 29, SUN, JAN 31, TUE, FEB 2 (9 PM)
SAT, JAN 30, MON, FEB 1 (7 PM)
THE DAMNED UNITED
WRITTEN BY PETER MORGAN
STARRING MICHAEL SHEEN, TIMOTHY SPALL
COLM MEANEY
METRO CINEMA (9828 - 101A AVE)
★★★★☆

Tales from the closet

Outrage exposes closeted politicians who vote anti-gay, but barely scrapes the surface of why they're so divided inside

From a political standpoint, there isn't much to dislike about Kirby Dick's anti-closeted-politician polemic **Outrage**. Take the square aim at the gaggle of gay American politicians who almost inexplicably support anti-gay measures at every turn, **Outrage** has a very concentrated and understandable anger, and poses such rank hypocrisy more or less anywhere it can find it. There are those who argue that even people who are publicly homophobic but privately homosexual have a right to their privacy, that each individual deserves their own space and time to come out of the closet, but such arguments are morally delusional: perhaps these politicians were even just neutral, they might have a point, but closeted gays who work against gay rights deserve to be exposed, if for no other reason than voting public has a right to know their representatives are hypocrites of the most basic rank.

Still, there's an extent to which Dick has let the importance of his message overwhelm the interesting ideas. To some degree, it's an understandable omission in American political climate: after all, some media sources refused to mention the names of any of the politicians Dick outs, despite the pretty iron-clad cases, including testimony from past lovers. (Though I see this gutless journalism rather than the conspiracy theory Dick posits: the general public tends to underestimate how much journalists self-censor out of practical concerns rather than any fiat from the bosses, though it's another topic entirely.) But besides the actual fact of what they're doing, there are the reasons behind these choices, a far more complex and interesting topic that **Outrage** largely leaves on the table.

Dick lets his moral and political stances get in the way of the fact that these politicians he's exposing are human. By that I don't mean that their careers or feelings could be spared, but, again, that there must be some kind of reason for why they do it. Forgive me if this seems too apolitical, but what they're doing doesn't seem half as interesting a story as why. The furthest we get into examining the psychology of these politicians, though, is the assertion that they're using particularly anti-gay to draw attention away from the fact that they are gay. I can't imagine how many Harvard psychologists it took to come up with that one.

The notion of someone so unashamedly coming out against their own identity strikes me as an incredibly profound one, especially when there seems to be some genuine variance in the motivations of these politicians (however similar the end result is). There are those, like former Louisiana congressman Jim McCrery—and one Republican who chided a now-out colleague as “lacking the stamina” to stay in the closet—who are or at least at one time were aware of their sexual orientation, and have pushed it to the side in pursuit of power and influence. That's an act of heinous hypocrisy I don't even know where to begin, but even the most obvious hypocrisy—ambition trumping identity—deserves some further delving (seriously, what kind of a person can do that?). That seems rather hard to do with people

who won't admit their sexuality, but Dick has several interviews with formerly closeted, now-out politicians and he mostly only uses them to talk about what life was like in the closet, without wondering about how they get there in the first place.

Then there's the case of Larry Craig, who Dick devotes a good chunk of the film to and who you might remember as the senator what got busted for soliciting blowjobs in a Minneapolis airport bathroom. His seems a far more personally destructive kind of closet: it appears as though Craig genuinely believes he's not gay—and certainly his behaviour towards one of the men who claims to have had sex with him also suggests somebody

who sees gays as sub-human—a kind of self-delusion so ingrained he might actually see women while going down on men. The deep-seated homophobia of his boyhood Idaho is offered as some explanation, but there's more here, and however hard it was to get at, it would have been worth looking into.

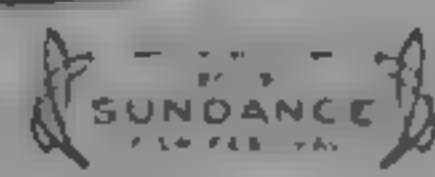
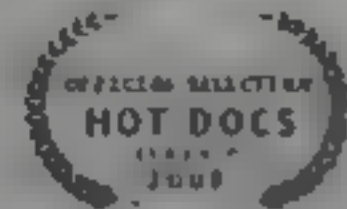
But perhaps this is all just picking nits. Dick has made an incendiary and punishing documentary, a thorough piece of journalism that, given the political climate of the US, deserves far more attention than it got. And if nothing else, it proves the old Harvey Milk quote, which closes the film, was dead on: if all the gays in America were just honest with themselves and the people around them about it, gay rights would no longer be an issue. **V**



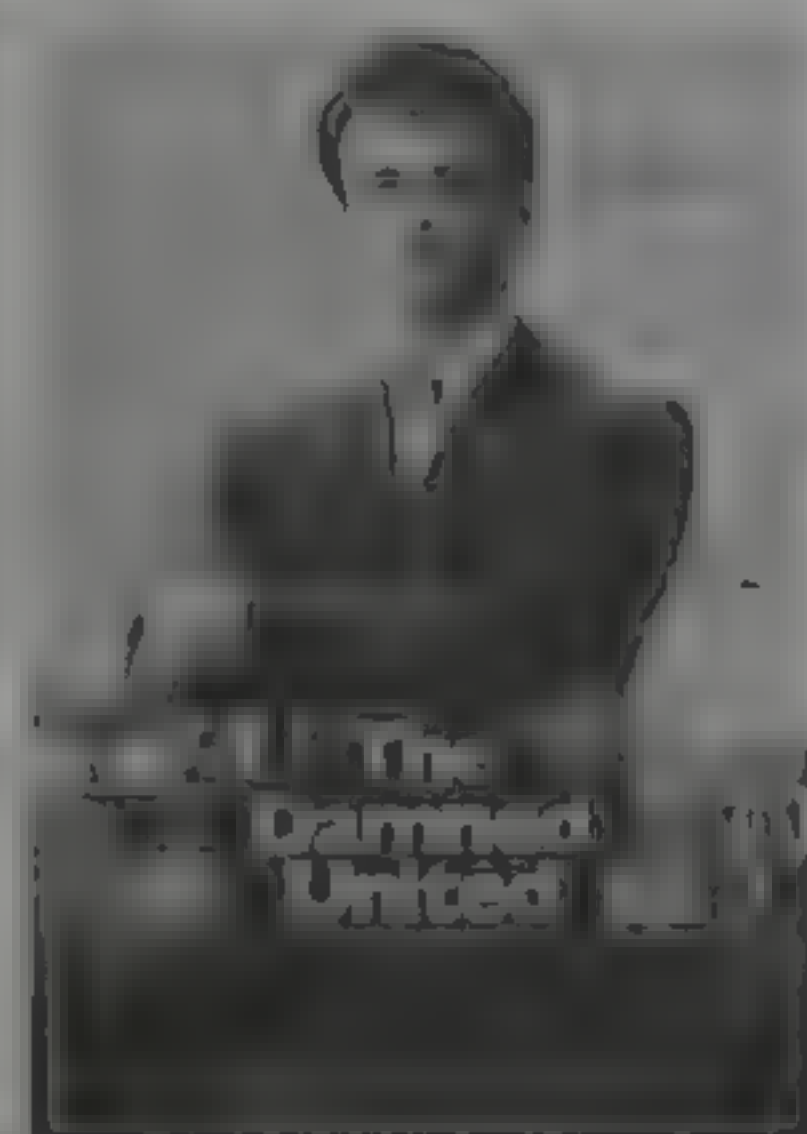
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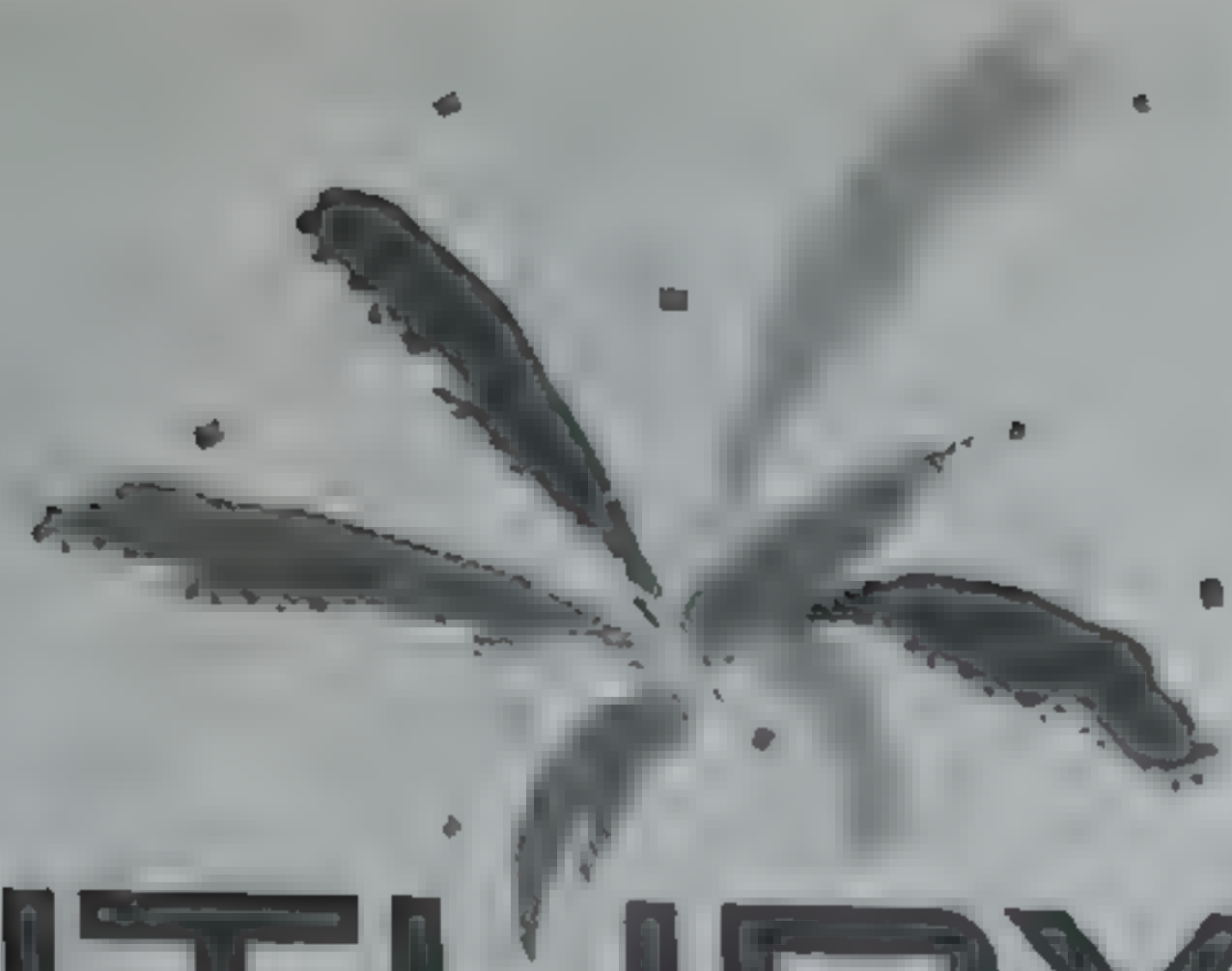
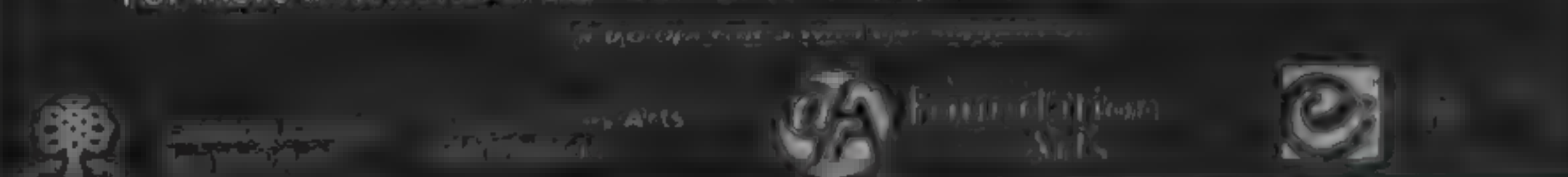
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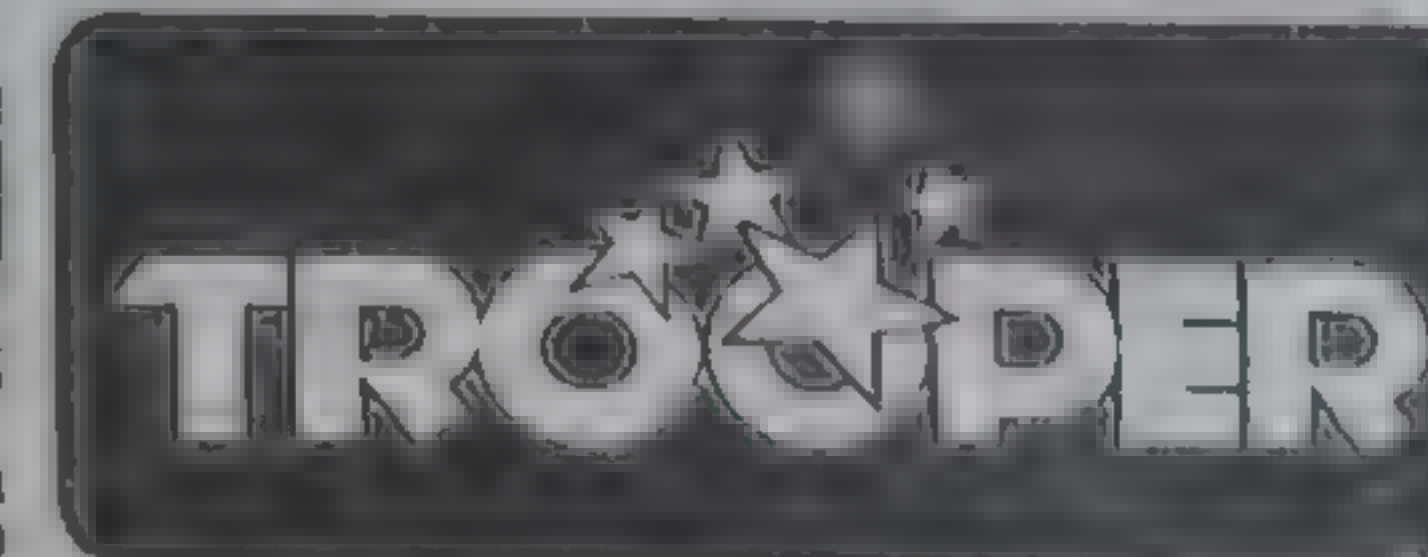
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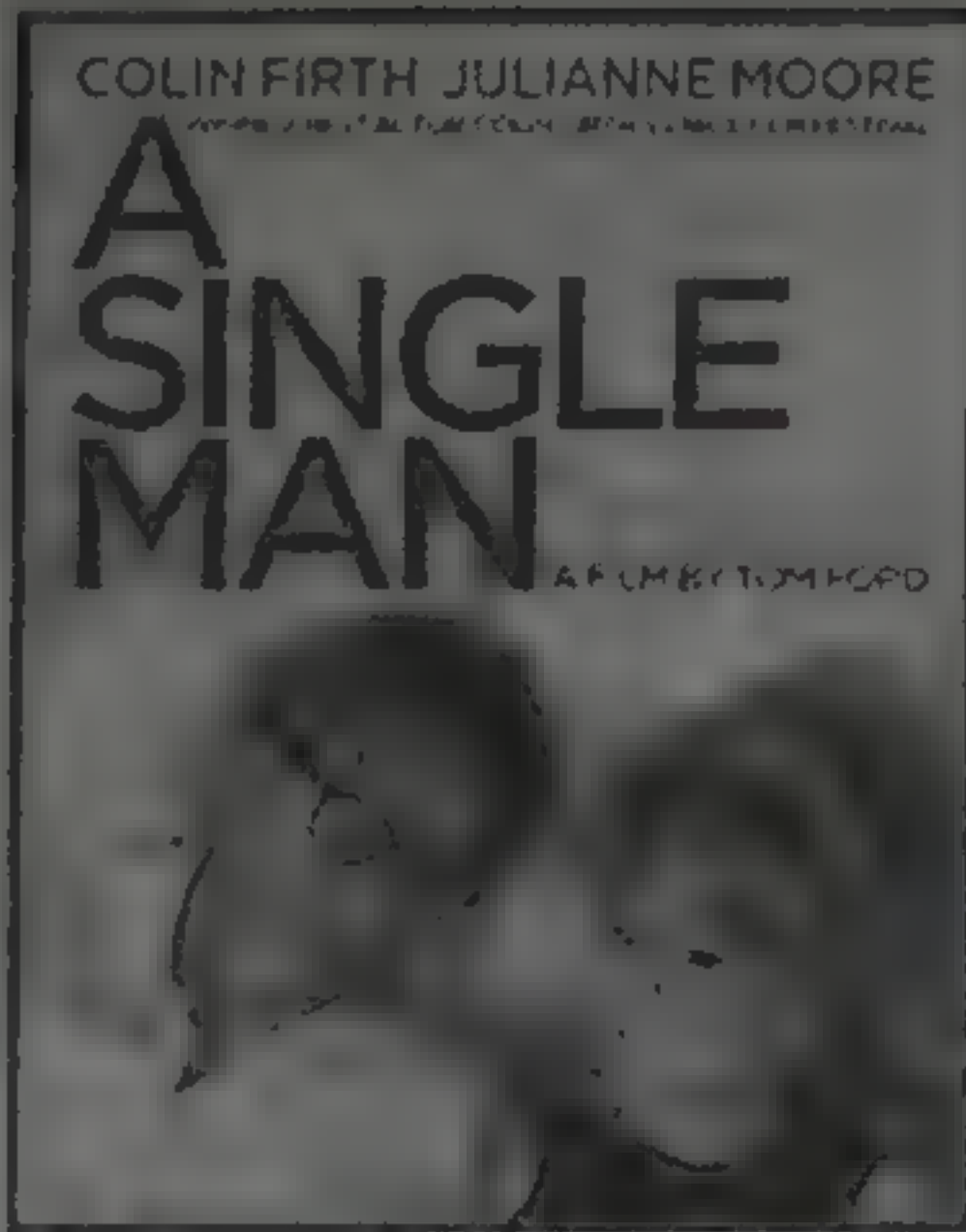


PRECIOUS
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SAT & SUN MATINEES @ 1:00PM
RATED: 14A SEXUAL VIOLENCE, COARSE LANGUAGE

THE IMAGINARIUM OF DOCTOR PARNASSUS

NIGHTLY @ 9:10PM
SAT & SUN MATINEES @ 3:30PM
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SAT & SUN MATINEES @ 3:15PM
RATED: PG MATURE SUBJECT MATTER NOT

THE YOUNG VICTORIA
SAT & SUN MATINEES @ 1:15PM
RATED: PG

PRINCESS
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Film Capsules

Now Playing

Legion

Directed by Scott Stewart
Written by Stewart and Pete Schink
Starring Paul Bettany, Dennis Quaid, Lucas Black
★★★★☆

Angels, not demons, become the apocalyptic threat in one of 2010's most anticipated sci-fi thrillers, which is, despite a few thrilling visuals, clogged by a weak, overbearing storyline that never quite meshes with its supernatural element. Taking a lead from character-driven zombie flicks that force together a band of survivors in a remote locale, *Legion* is distracted by ineffectively vague moral bleakness that barely plays into the supposed inner struggle of its characters.

A global meltdown has let loose, where innocent civilians suddenly morph into demonic creatures hellbent on tearing the world apart. Our only perspective into the incident is at a roadside diner in the Mojave desert, where an unassuming old lady sinks a mouthful of shark teeth into one of the customers. An angel named Michael (Paul Bettany) arrives to calm the handful of terrified humans, led by gruff owner Bob (Dennis Quaid) and his simpleton son Jeep (Lucas Black).

So what in good heavens is going on?

God has given up hope, having witnessed enough killing, pillaging and screwing around to justify the order to his entire crew of angels to destroy what is left of humankind. But Michael thinks for himself, believing in our inherent goodness after witnessing Jeep's devotion to the diner's pregnant waitress. So he defies God and his compatriots to save the remaining few—including the illegitimate unborn baby whose destiny is said to save the world from the vengeful spiritual ruler.

The plot is neither dogmatic nor defamatory towards Christianity; it merely portrays the Bible as the action-packed bestseller that it has always been. *Legion's* apocalypse is most definitely audacious, almost frightening and occasionally funny, with the monstrously possessed humanoids taking on cartoon-like stereotype forms like ice cream men and doe-eyed children. It points out that any good end-of-the-world scenario, no matter how gruesome and godless, starts out with a dose of wild-eyed Western religion, even if it becomes difficult to read if the film even knows that it has such

a brooding concept in its corner.

Legion is weighed down by a dull row of characters less interesting than the pending doom that hovers above them. *Legion's* innocents are figments straight out of the straight-to-video guidebook, and the attention that the film pays to them acts like it promises more if we play close attention. There's no payoff, and is about as misleading as the poster outside featuring Bettany's jaw-dropping albeit air-brushed abs, of which we see none.

JONATHAN BUSCH

// JONATHAN@VUEWEEKLY.COM

Tooth Fairy

Directed by Michael Lembeck
Written by Lowell Ganz, Babaloo Mandel, Joshua Sternin, Jeffrey Ventimilia and Randi Mayem Singer
Starring Dwayne Johnson, Ashley Judd, Julia Andrews, Billy Crystal
★★★★☆

A counter-argument for Malcom Gladwell's *Outliers* curiously operates on the surface of Dwayne "The Rock" Johnson's latest family feature, tied together in a striking, however absurd, metaphor. Accounting for the assumed phenomenon of other people's success, Gladwell's non-fiction best-seller presents cold, hard data behind the lives of those who make it big. The much buzzed-about example upon its release tied together stats of children's birthdays and the timeliness of hockey season; in short, kids born before the cut-off date got an early start on their barely younger peers, and could more easily proceed to athletic stardom. Gladwell expands his argument to include geographic and socio-economic nuts and bolts to hint around that holding onto your dreams is more futile advice than our childhood idols might let us believe.

Hockey misfit Derrick "The Tooth Fairy" Thompson (Johnson) becomes emotionally burdened by such a theory. After dropping from the major to minor leagues, he gains notorious status as a loose cannon responsible for knocking the teeth from opponent players' gums. His weak claim to fame is suddenly overshadowed by the team's young hotshot recruit aiming for NHL stardom, shattering his confidence in the face of his girlfriend, mother-of-two Carly (Ashley Judd).

After almost revealing to Carly's newly

toothless daughter that the real Tooth Fairy might not exist, Derrick goes to bed one night only to be transported to a mystical land of said winged creatures. Sprouting a pair of wings himself, he is then informed by the fairyland's leader (Julie Andrews) and his case worker (Stephan Merchant) that, as penance, he must serve an undetermined number of hours as the mythical character he is named after. Armed with magical substances to sneak into suburban homes, Derrick reluctantly fills each short-notice order, while his brawny confidence is no doubt foiled by the delicacy required for the job, he learns amidst comic mishaps how to reach out to Carly's children and become once again in the far-out legend of himself.

Tooth Fairy appears, outside and in, like the kind of film-within-a-film written into Hollywood satires like *Funny People* or *For Your Consideration*. Given The Rock's apparent ties to the role, his unsteady but nonetheless successful career as a former pro-wrestler who makes good in the megaplex, a bizarre and loose meta-parody occurs in the film's obviousness. Like Tyra Banks as Lindsay Lohan's Barbie-turned-human-superstar in Disney's *Life Size*, his performance becomes the kind of surreal camp that gets more inspiring (and funny) once we accept the challenge of taking it seriously.

JONATHAN BUSCH

// JONATHAN@VUEWEEKLY.COM

Opening at the Metro

Collapse

Fri, Jan 29, Sun, Jan 31, Tue, Feb 2 (11 pm)
Sat, Jan 30, Mon, Feb 1 (9 pm)
Directed by Chris Smith
Featuring Michael Ruppert
★★★★☆

Chris Smith's two major documentaries to this point have been about a devoted outsider who nevertheless manifest something very real about the American dream and a group of activists who are consciously attempting to wake the world up to see the harsh realities that underlie existence. With *Collapse*, he's managed to conflate those two worlds into one thanks to his subject, Michael Ruppert.

Ruppert is a former LAPD detective and current investigative reporter who published the newsletter/blog *From the Wilderness*, an expose on big-time stories the mainstream media had yet to cover mostly because they lacked the abilities of Ruppert (or so he would tell it). He has been called everything fi

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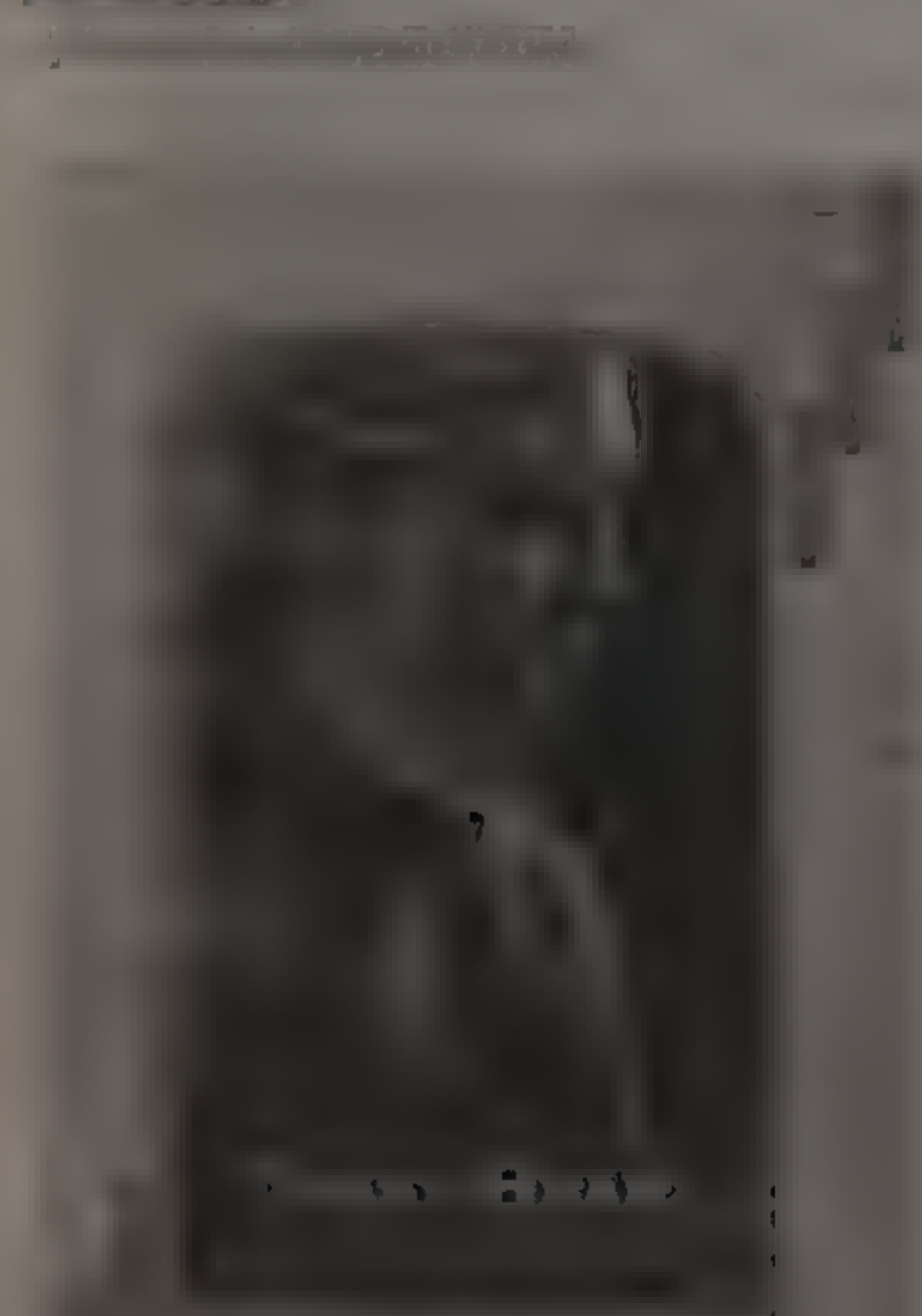
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Film Capsules

most to an outright conspiracy theory. He has some seemingly paranoid tales about government attempts on his life and is slightly prone to exaggerating or at least aggrandizing his own importance. But he's also quite frequently right. For the past 10 years, Ruppert has devoted his life to trying to awaken people to the impending collapse of society, an event tied in closely, in his mind, to the phenomenon of peak oil. His is not a rosy picture: he lays out, in no uncertain terms, just how much of our modern life is dependent on oil, and unlike some of the others who are aware of this, he's not all convinced that we'll be able to find any kind of replacement that allows to continue to live the life we do. And he makes a convincing case, too: Ruppert punctures some cherished myths. Think we can just switch our cars to electric? What will we drive them on, considering it takes seven gallons of oil to produce a tire? Think we can switch to wind or solar power to meet our current energy needs? Sure, they can produce power, but how do we get it from where it's produced to where it's needed? The infrastructure of power delivery, the steel and copper that we need to transmit it, is a result of the energy let loose by oil.

In short, Ruppert is saying that we are the end of a paradigm, of a set of baseline assumptions about how we can live in the world. He thinks we need to focus on local solutions, scale back everything, give up the myth of perpetual growth—modern economics is another system predicated on our access to oil—and go back to living in our means. He thinks if we fail to do this, we risk disaster at best and extinction at worst. And again, he's hard to disagree with. But part of what makes *Collapse* so compelling is that it invites you to do just that. This is neither endorsement or indictment of Ruppert, but instead just the presentation of a fiercely original, passionate thinker, who might be over the top, but might also be one of the few people willing to look at the world's problems with the bluntness and practicality they require. In his own way, Ruppert is as interesting as the problems he discusses are vexing, and *Collapse* is big enough to capture both angles.

DAVID BURNIE



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FILM WEEKLY

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THE LOVELY BONES (PG, violence, mature subject matter)
Fri-Sat 6:50, 9:30; Sun-Wed 8:00
THE BOOK OF ELI (14A, brutal violence, not recommended for children)
Fri-Sat 7:00, 9:30; Sun-Thu 8:00
AN EDUCATION (STC)
Jasper Film Club: Thu, Feb 4: 7:30

CINEMA CITY MOVIES 12

5074-130 Ave, 780 472 8779

RANN (STC)
Hindi W/E.S.T. Daily 1:05, 4:05, 7:00, 9:50
VEER (STC)
Hindi W/E.S.T. Fri-Sat 1:00, 4:15, 7:40, 11:00; Sun-Thu 1:00, 4:15, 7:40
3 IDIOTS (PG)
Hindi W/E.S.T. Fri-Sat 12:50, 4:10, 7:45, 11:05; Sun-Thu 12:50, 4:10, 7:45
DID YOU HEAR ABOUT THE MORGANST (PG)
Fri-Sat 12:35, 4:15, 7:10, 9:35, 11:55; Sun-Thu 12:35, 4:15, 7:10, 9:35
THE ROAD (14A, disturbing content)
Fri-Sat 12:35, 4:35, 7:05, 9:45, 12:00; Sun-Thu 12:35, 4:35, 7:05

NINJA ASSASSIN

(18A, gory violence)
Fri-Sat 7:20, 10:00, 12:05; Sun-Thu 7:20, 10:00

FANTASTIC MR. FOX

(PG)
Daily 12:5, 4:40, 6:45, 9:30

PLANET 51

(G)
Daily 12:40, 4:30, 7:15

THE TWILIGHT SAGA: NEW MOON

(PG, violence)
Fri-Sat 12:30, 4:00, 6:55, 9:45, 12:15; Sun-Thu 12:30, 4:00, 6:55, 9:45

2012

(PG, not recommended for young children, frightening scenes)
Fri-Sat 12:10, 4:20, 7:35, 11:15; Sun-Thu 12:10, 4:20, 7:35

WHERE THE WILD THINGS ARE

(PG, not recommended for young children)
Daily 12:30, 4:35

LAW ABIDING CITIZEN

(18A, brutal violence)
Fri-Sat 12:45, 4:45, 7:20, 9:55, 12:10; Sun-Thu 12:45, 4:45, 7:20, 9:55

COUPLES RETREAT

(PG, sexual content, not recommended for children)
Fri-Sat 12:15, 4:00, 7:05, 9:30, 11:50; Sun-Thu 12:15, 4:00, 7:05, 9:30

THE INFORMANT!

(14A)
Fri-Sat 9:40, 12:05; Sun-Thu 9:40

CINEPLEX ODEON NORTH

16231-137 Ave, 780 722 3236

WHEN IN ROME

(PG)
No passes Fri-Tue, Thu 12:10, 2:30, 4:50, 7:20, 9:50; Wed 4:50, 7:20, 9:50; Star & Strollers Screening: Wed 1:00

EDGE OF DARKNESS

(14A, brutal violence, gory scenes, not recommended for children)
No passes Daily 12:50, 3:45, 7:10, 10:05

TOOTH FAIRY

(G)
Daily 12:20, 2:40, 5:10, 7:40, 10:10

LEGION

(14A, violence, coarse language, gory scenes)
Daily 2:00, 5:00, 8:00, 10:40

EXTRAORDINARY MEASURES

(PG, coarse language)
Daily 7:05, 9:40

THE LOVELY BONES

(PG, violence, mature subject matter)
Daily 12:40, 3:40, 6:50, 10:00

THE SPY NEXT DOOR

(PG)
Daily 1:50, 4:40

THE BOOK OF ELI

(14A, brutal violence, not recommended for children)
Daily 12:20, 4:10, 7:30, 10:20

DAYBREAKERS

(18A, gory scenes)
Daily 9:00

LEAP YEAR

(PG)
Fri-Tue, Thu 12:40, 4:15, 6:55, 9:20; Wed 4:15, 6:55, 9:20; Star & Strollers Screening: Wed 1:00

SHERLOCK HOLMES

(PG, violence, not recommended for young children)
Daily 12:10, 4:00, 7:15, 10:15

IT'S COMPLICATED

(14A)
Daily 12:30, 3:20, 6:10, 9:15

ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL

(G)
Daily 12:00, 2:10, 4:20, 6:45

AVATAR 3D

(PG, violence, not recommended for young children)
Digital 3d Fri-Sun 12:45, 1:00, 3:15, 4:30, 7:00, 8:15, 10:30; Mon-Thu 1:00, 2:20, 4:30, 6:30, 8:15, 10:00

PRINCESS AND THE FROG

(G)
Daily 12:30

THE BLIND SIDE

(PG, mature subject matter)
Daily 3:50, 6:40, 9:30

NATION: NATIONAL THEATRE

(Classification not available) Sat 11:00

CINEPLEX ODEON SOUTH

1525-99 St, 780 436 8883

WHEN IN ROME

(PG)
No passes Fri, Sun-Wed 12:30, 2:40, 5:10, 7:40, 10:20; Sat 12:30, 3:10, 5:30, 7:50, 10:20; Thu 1:00, 3:10, 5:40, 7:40, 10:20

EDGE OF DARKNESS

(14A, brutal violence, gory scenes, not recommended for children)
No passes Daily 12:15, 3:20, 6:45, 9:45

TOOTH FAIRY

(G)
Fri-Sat, Mon-Thu 12:45, 2:10, 4:30, 7:00, 9:30; Sun 12:45, 2:10, 7:20, 9:50

LEGION

(14A, violence, coarse language, gory scenes)
Daily 12:00, 2:30, 5:00, 7:45, 10:35

EXTRAORDINARY MEASURES

(PG, coarse language)
Daily 7:35, 10:15

THE LOVELY BONES

(PG, violence, mature subject matter)
Daily 12:45, 3:45, 6:10, 9:30

THE SPY NEXT DOOR

(PG)
Daily 12:10, 2:20, 5:15

THE BOOK OF ELI

(14A, brutal violence, not recommended for children)
Daily 12:50, 3:50, 7:10, 10:00

YOUTH IN REVOLT

(14A, sexual content, coarse language, substance abuse)
Daily 9:20

DAYBREAKERS

(18A, gory scenes)
Fri-Sat, Mon-Thu 7:50, 10:40; Sun 10:40

LEAP YEAR

(PG)
Fri, Sun-Thu 1:00, 3:30, 6:40, 9:30; Sat 3:30, 6:40, 9:30

SHERLOCK HOLMES

(PG, violence, not recommended for young children)
Daily 12:15, 4:20, 7:20, 10:30

IT'S COMPLICATED

(14A)
Daily 12:10, 4:10, 6:55, 9:40

ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL

(G)
Daily 11:50, 2:15, 4:45, 7:15

AVATAR 3D

(PG, violence, not recommended for young children) Digital 3d Daily 12:45, 12:30, 2:00, 3:15, 4:00, 6:30, 7:00, 8:00, 10:30, 10:30

PRINCESS AND THE FROG

(G)
Daily 11:55, 2:20, 4:50

UP IN THE AIR

(14A, coarse language)
Fri-Wed 12:25, 3:25, 6:30, 9:15; Thu 4:00, 10:15; Star & Strollers Screening: Thu 1:00

NATION: NATIONAL THEATRE

(Classification not available) Sat 11:00

WWE: ROYAL RUMBLE

(Classification not available) Sun 6:00

CITY CENTRE 9

10200-102 Ave, 780 471 7020

EDGE OF DARKNESS

(14A, brutal violence, gory scenes, not recommended for children)
Dolby Stereo Digital, Stadium Seating, No passes Daily 12:45, 3:35, 6:50, 9:40

AVATAR 3D

(PG, violence, not recommended for young children) Digital 3d, Stadium Seating Daily 12:00, 1:00, 4:00, 5:00, 8:00, 9:00

WHEN IN ROME

(PG)
Stadium Seating, DTS Digital, No passes Daily 12:10, 2:25, 4:50, 7:15, 9:50

THE LOVELY BONES

(PG, violence, mature subject matter)
No passes, Stadium Seating, DTS Digital Daily 9:10

UP IN THE AIR

(14A, coarse language)
Dolby Stereo Digital Daily 12:55, 3:30, 6:30

EXTRAORDINARY MEASURES

(PG, coarse language)
Stadium Seating, DTS Digital Fri-Wed 12:05, 2:40, 5:15, 7:50, 10:25; Thurs 12:05, 2:40, 5:15

LEGION

(14A, violence, coarse language, gory scenes)
Stadium Seating, DTS Digital, No passes Daily 12:15, 2:35, 5:10, 7:35, 10:10

THE BOOK OF ELI

(14A, brutal violence, not recommended for children)
DTS Digital, Stadium Seating Daily 12:35, 3:15, 7:00, 9:45

SHERLOCK HOLMES

(PG, violence, not recommended for young children)
No passes, Stadium Seating, Dolby Stereo Digital Daily 12:25, 3:25, 6:40, 9:35

CLAREVIEW 10

4271-129 Ave, 780 672 7600

AVATAR 3D

(PG, violence, not recommended for young children)
Digital 3d, On 2 Screens Fri 4:20, 4:50, 8:00, 9:00; Sat-Sun 12:45, 1:15, 4:20, 4:50, 8:00, 9:00; Mon-Thu 4:30, 7:30, 8:00

ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL

(G)
Fri 3:50, 6:35; Sat-Sun 12:20, 3:50, 6:35; Mon-Thu 4:50

SHERLOCK HOLMES

(PG, violence, not recommended for young children)
Fri-Sun 9:10; Mon-Thu 7:50

THE BOOK OF ELI

(14A, brutal violence, not recommended for children)
Fri 3:45, 7:10, 9:50; Sat-Sun 1:00, 3:45, 7:10, 9:50; Mon-Thu 5:00, 8:45

THE LOVELY BONES

(PG, violence, mature subject matter)
Fri 3:40, 6:40, 9:35; Sat-Sun 12:40, 3:40, 6:40, 9:35; Mon-Thu 5:10, 8:10

THE SPY NEXT DOOR

(PG)
Fri 4:10; Sat-Sun 1:30, 4:10; Mon-Thu 5:30

EXTRAORDINARY MEASURES

(PG, coarse language)
Fri-Sun 6:55, 9:30; Mon-Thu 8:30

TOOTH FAIRY

(G)
No passes Fri 4:15, 6:45, 9:25; Sat-Sun 1:40, 4:15, 6:45, 9:25; Mon-Thu 5:40, 8:15

LEGION

(14A, violence, coarse language, gory scenes)
No passes Fri 4:40, 7:15, 9:45; Sat-Sun 1:40, 4:40, 7:15, 9:45; Mon-Thu 5:15, 8:50

WHEN IN ROME

(PG)
No passes Fri 4:30, 7:00, 9:30; Sat-Sun 2:00, 4:30, 7:00, 9:30; Mon-Thu 5:50, 8:20

EDGE OF DARKNESS

(14A, brutal violence, gory scenes, not recommended for children)
No passes Fri 4:00, 6:50, 9:40; Sat-Sun 1:20, 4:00, 6:50, 9:40;

Mon-Thu 5:20, 8:40

DUGGAN CINEMA - CAMROSE

6401-48 Ave, Camrose, 780 608 2744

THE BOOK OF ELI

(14A, brutal violence, not recommended for children)
Daily 7:10 9:20; Fri, Sat, Sun 2:10

SHERLOCK HOLMES

(PG, violence, not recommended for young children)
Daily 6:50 9:00

LEGION

(14A, violence, coarse language, gory scenes)
Daily 7:15, 9:25; Fri, Sat, Sun 2:15

TOOTH FAIRY

(G)
Movies For Mommies Showing on Jan 22nd at 2:00pm

THE SPY NEXT DOOR

(PG)
Fri, Sat, Sun, 2:20

EDGE OF DARKNESS

(14A, brutal violence, gory scenes, not recommended for children)
Daily 7:00, 9:10; Fri, Sat, Sun 2:00

GALAXY-SHERWOOD PARK

2020 Sherwood Dr, 780 476 0750

WHEN IN ROME

(PG)
No passes Fri 3:30, 7:00, 9:40; Sat-Sun 12:45, 3:35, 7:00, 9:40; Mon-Thu 7:00, 9:40

EDGE OF DARKNESS

(14A, brutal violence, gory scenes, not recommended for children)
No passes Fri 3:50, 7:30, 10:10; Sat-Sun 1:00, 3:50, 7:30, 10:10; Mon-Thu 7:30, 10:10

TOOTH FAIRY

(G)
Fri 3:45, 6:50, 9:30; Sat-Sun 12:20, 3:45, 6:50, 9:30; Mon 9:30; Tue-Thu 6:50, 9:30

LEGION

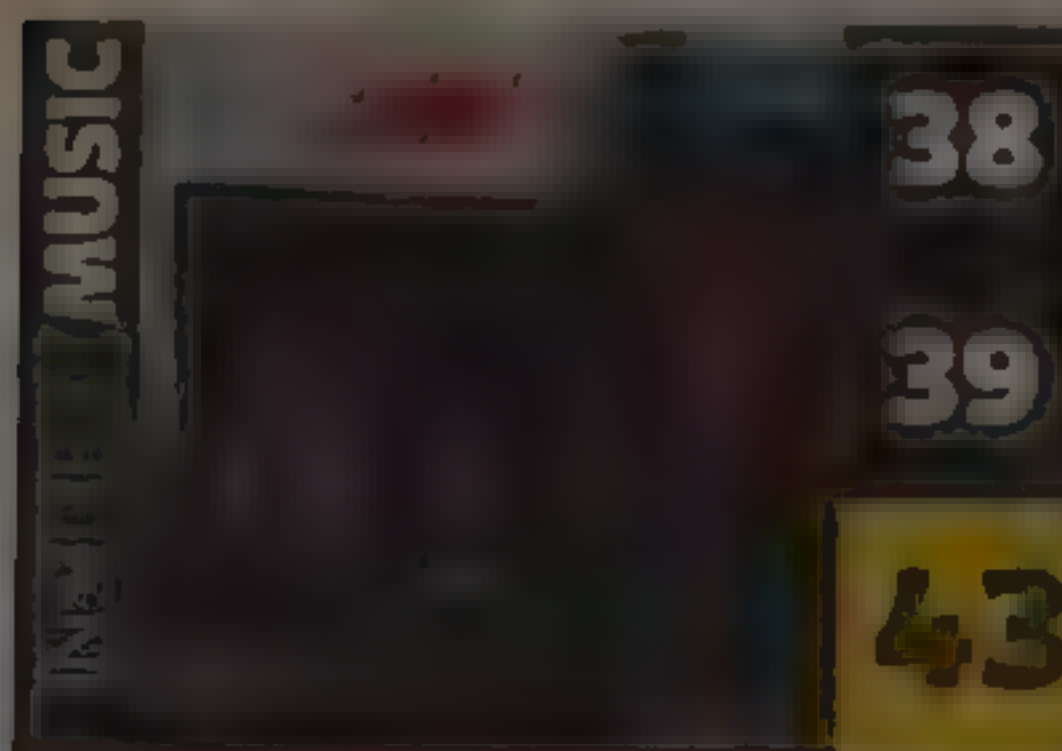
(14A, violence, coarse language, gory scenes)
Fri 4:15, 7:45, 10:30; Sat-Sun 1:15, 4:15, 7:45, 10:30; Mon-Thu 7:45, 10:30

EXTRAORDINARY MEASURES

(PG, coarse language)
Daily 7:10, 9:50

THE LOVELY BONES

(PG, violence



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PREVIEW // TYLER BUTLER

Hello darkness, my old friend

Edmonton's Tyler Butler navigates through the shadows of life



SMILING ON THE OUTSIDE >> But Tyler Butler visits some sombre corners on *Feral Horse*. // Supplied

BY MIKE ANGUS
// MIKE ANGUS: VUEWEEKLY.COM

Thoughtful, mature and intentional: three words that come to mind as Edmonton electro-folk singer-songwriter Tyler Butler talks about his new album, *Feral Horse*. In the vein of Red House Painters or Bon Iver, Butler blends haunting, engaging lyrics in warm, lo-fi acoustic gems that are

hemmed with sparse, ambient textures. A five-star bedroom recording, *Feral Horse* reflects not only a three-month recovery from a debilitating illness for the young artist, but also his DIY confidences.

"There's so much that went into it that's mine: it's a very do-it-yourself record—I did everything at home on one microphone, and that's really important to me, because every person

you bring into the recording process is this extra layer of music-making that's a dilution your own voice."

Although relatively new to Joe Gurba's Old Ugly Recording Co., Butler had previously been writing and recording his own material under the label Labrador City Records. Now with the Old Ugly release of *Feral Horse*, Butler is enjoying the label community's collaborative strengths and breadth of

artistic challenges.

"I can't stress how much the people I work with are influences," he emphasizes with enthusiasm. "After Joe approached me about doing an album, that's when I focused on making a good-sounding record, not just a sudden expression of myself. There are these themes that took a year to collect in a way I liked."

"There were all these stages, like when

I was sick, that's where the fever/illness themes come from," he continues. "And there are the horse metaphors, which have always been a literary symbol of beauty that kept coming up over and over again when I'd try to describe something. And, I'd started dating someone, too, and all these themes blend together to describe the last year of my life."

These autobiographical details, fuelled by his studies of literature ("So potent and full of metaphor"), allow for gorgeous, if not darker, connections and reflections on day-to-day life. Alongside compact, complex metaphors of historical narratives, illness, relationships, landscape and longing, there's an equally satisfying melodic sensibility at work here—one that marries weighty lyrics ("I fought this opium war with a lack of patience") with a melodic momentum that haunts the listener long after the song is gone. It's a maturity that Butler shows, in crafting intimate songs that blend gut-wrenching lyrics and veiled violence in gorgeous form, that makes them all the more engaging.

"Certainly, the lyric writing is a very intentional part of my songwriting, but there's never just one meaning to my songs, and I've intentionally made it that way. While I do say that it embodies how I've spent the last year, it's also really open to interpretation," he offers. "A lot of my songs are based on conversations and quotes from my life. If there's a darkness to the record, it's more a sense of discontentment and longing for something else, someplace else, that I think people can relate to." V

SAT, JAN 30 (8 PM)

TYLER BUTLER

WITH JOM COMYN & FRIENDS

HYDEAWAY, \$5

COMMENT >> AUTHENTICITY

Behind the music

When keeping it real goes wrong

One of hip hop's most well-known axioms is of authenticity. Integrity over all else, keeping it real is the foundation that justifies the content of the music and the culture. And it's no longer solely in reference to the self-proclaimed "conscious" purveyors of the genre, with their soapboxes and leftist political divisions. Now, the rappers with the chains keep their subject realer than ever. If someone is claiming to make x amount of money or own this property or date that model, their words are put into question through online muckraking, leaving stories perforated like

some hood version of TMZ

Why do we need so much authenticity from our music? Why can't we listen without the back story? More and more, it seems as if the actual content, the stuff you hear and wanted to obtain in the first place, is becoming a negligible by-product of an artist's image. This phenomenon has reached such a saturation point that the roots of my enjoyment of music are harder than ever to ascertain. Am I listening to a song or a personality trait? I find myself actively trying to fight against the advertising stream, pre-destined single

leaks and the all-encompassing wave of hype. But it still seems as if the music is mutating into something completely different.

For most people, music is no longer a tangible object. Though no statistics seem to be publicly available, in my personal experience legal file-sharing services like the iTunes store are mainly the domain of high school students and people over 35. The appeal seems to be an aversion to the extra legwork involved in illegal downloading and the instant gratification built into the readily available iTunes prompt. So more than ever music is almost purely about McDonalds-style brand association. If I see healthy-looking people playing frisbee and eating Big Macs, I feel better about my Chicken Snack Wrap. So if I wear polo shirts, have good genes and race yachts in the warm months, should I take to Vampire Weekend?

Everything from the group's practical, instantaneous rise to success to the

members' prep school attire to the spy appropriation of African pop textures radiates privilege. The band is aware of this perception, going as far as choosing a blond white girl dressed in a polo for the model on new album *Contra*'s cover as both an affront to those who question the image and a self-endorsement.

"California English" has singer Ezra Koenig pontificating about a girl who eats sweet carib rice cakes, fake Philly cheesesteak and uses Tom's natural toothpaste. It's done in a knowing way, somewhat implying that products still define us, even if they have "real" value—in this case a health benefit. And this is all done with a bed of strings competing against Auto-Tuned vocals! While I appreciate the attempt at subverting the common perception through the group's choice of form, Vampire Weekend still cannot escape a cloying thirst for the ironic that obscures their music.

As long as they stay within their frame work, people are able to accept anything the guys in Vampire Weekend do. You expect bookish things and ironic references from these guys. Yet when an artist knows something you don't expect them to (for instance, when Gucci Mane says his dope is the same colour as Sinead O'Connor), it gets an "aww, shucks!" fawning response from critics. Why does it seem easier to read into Koenig's hipster trope dropping as intellectual but not Gucci's? Both lines are equally tossed off, so why should either get more credit than the other? Is it based on the genres? Their economic backgrounds?

Reality in music is relative to the artist's life experience and that of the listener. To someone in Vampire Weekend's target market, the band's authenticity is not

CONTINUED ON PAGE 32

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ARTERY Big Rock Bluegrass Hour: The Bix Mux Boys (An Olde Time Bluegrass Live Podcast); 7pm (door); \$5 (door)

BLUES ON WHYTE Vaughn

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

CROWN PUB Pub Latin/world fusion jam hosted by Marko Cerda; musicians from other musical backgrounds are invited to jam; 7pm-closing

THE DRUID IRISH PUB Live music with Darrell Barr; 5:30-8:30pm, DJ at 9pm

DUSTER'S PUB Thursday open jam hosted by the Assassins of Youth (blues/rock); 9pm; no cover

DVB Open mic Thursdays

ENCORE CLUB Latin Twist: free Salsa Dance Lessons at 9pm

HAVEN SOCIAL CLUB Open jam; 6:30pm

HOOLIGANZ PUB Open stage Thursdays hosted by Shane and Naomi

JAMMERS PUB Thursday open jam; 7-11pm

JULIAN'S-Chateau Louis Graham Lawrence (jazz piano); 8pm

L.B.'S PUB Open jam with

Ken Skoreyko; 9pm

LIVE WIRE BAR Open Stage Thursdays with Gary Thomas

NAKED CYBERCAFÉ Open stage every Thursday; bring your own instruments, fully equipped stage; 8pm

NEW CITY LOUNGE Mean Streak, Preying Saints

NORTH GLENORA HALL Jam by Wild Rose Old Time

PAWN SHOP Owls by Nature, Whiskey Wagon, Fire Next Time; 9pm (door); \$7

RED PIANO BAR dueling piano show featuring the Red Piano Players; 8pm-1am

RENDEZVOUS PUB Fattooth, Knitcos, The Day Came; 9pm (door); 9:30pm (show)

RIC'S GRILL (jazz); every Thursday; 7-10pm

SECOND CUP-Varscona Live music every Thursday night between 7pm and 9pm

WILD WEST SALOON Billy Ringo

YARDBIRD SUITE Always Open, Johnny Mac Trio; 7-4:55pm (door); 8:30pm (show); \$10 (member)/\$12 (guest) at door

DJs
BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Big Rock Thursdays: DJs on 3 levels-Topwise Soundsystem spin Dub & Reggae in The Underdog

BUDDY'S DJ Bobby Beatz; 9pm; no cover before 10pm; Shwana Millionaire Wet Underwear Contest

FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G.

FLUID LOUNGE Night out

FUNKY BUDDHA-Whyte Ave Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGUR SKY Substance Thursdays

HALO Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown

KAS BAR Urban House: with DJ Mark Stevens; 9pm

LEVEL 2 LOUNGE Absolut Thursdays: with DJ NV and Joey Nokturnal; 9:30pm (door); no cover

LUCKY 13 Sin Thursdays with DJ Mike Tomas

NEW CITY LOUNGE Bingo at 9:30pm followed by Electroshock Therapy with Dervish Nazz Nomad and Plan B (electro, retro)

ON THE ROCKS Salsaholic Thursdays: Dance lessons at 8pm; Salsa DJ to follow

PLANET INDIGO Albert Hill Thursdays: breaks, electro house spun with PI residents

PROHIBITION Thursday: old school r&b, hip hop, dance, pop, funk, soul, house and everything retro with DJ Service, Awesome

RENDEZVOUS PUB Thursday with org666

SPORTSWORLD Skating Disco: Thursday Retro

Nights; 7-10:30pm; sports-world.ca

STARLITE ROOM 1st and The Techno Hippy Crew: Bassnectar, Kush Arora, Shamuk and guests; 8pm

STOLLI'S Dancehall, hip hop with DJ Footnotes hosted by Elle Dirty and ConScience every Thursday; no cover www.notonous-events.com

TEMPLE Surely Temple Thursdays: with DJ Tron, DCD, Optimixx Prime, Miyuru Fernando; 9pm (door); \$5 (cover)

WUNDERBAR DJ Thermos Rump Shakin' Thursdays: From indie to hip hop, that's cool and has a beat; no cover

FRIDAY

180 DEGREES Sexy Friday night every Friday

4TH AND VINE Brett Miles Trio; 7-10pm

AVENUE THEATRE Dubstep Allstars, 12th Planet, Juakali, Joe Nice; no minors; \$20 at Foosh

AVENUE THEATRE Toy Singers, Whisker Kiss, Alice Worthington; 8pm

AXIS CAFÉ Jay Wiltzen

BLUE CHAIR CAFÉ Marie-Josée Houle Band; \$12

BLUES ON WHYTE Vaughn

BRIXX BAR Sex and Candy-The Nineties Party with DJs Greg Gory and RD Choke; 9pm (door); \$8 (door)

CARROT Live music Friday: Stan Anderson; all ages; 7:30-9:30pm; \$5 (door)

CASINO EDMONTON Robin Kelly (Elvis tribute)

CASINO YELLOWHEAD Stars Tonight (tribute)

COAST TO COAST Open

THE DRUID IRISH PUB Live music with Darrell Barr; 5:30-8:30; DJ at 9pm

DVB TAVERN every Friday; 9pm; \$5

EARLY STAGE SALOON Allan Christie

EDDIE SHORTS The Kildeers (rock and roll)

EDMONTON EVENT CENTRE Contact, Menno Jong, Rank 1, Alex M.O.R.P.H.

ELKS LODGE-Red Deer Lester Quitau Tno, John

ENCORE CLUB 4 Play Fridays

FESTIVAL PLACE Jayde Buxby (country); 7:30pm, \$5 (table)/\$34 (box)/\$30 (theatre) Festival Place box office

FRESH START CAFÉ music Friday: Evan Johnston and the band; 7-10pm; \$7

IRISH CLUB Jam session; 8pm; no cover

IVORY CLUB Duelling show with Jesse, Shane, Tiff and Erk and guests

JEFFREYS June Mann Quartet (70s pop and jazz classics); \$10

JULIAN'S-Chateau Louis Graham Lawrence (jazz piano); 8pm

JEKYLL AND HYDE PUB Every Friday: Headwind (classic pop/rock); 9pm; no cover

L.B.'S-ST ALBERT Bob Cook and Mucho Nado Bar; 9:30pm, 2am

LEANNE'S BAR 4802-50 St, Millet Mr Lucky (blues roots); 9:30pm-1:30am; no cover

LEVA TAVERN Live music every Friday

NEW CITY LOUNGE

VENUE GUIDE

180 DEGREES 10730-107 St, 780.414.0233

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BILLY BOB'S Continental Inn, 16625 Stony Plain Rd, 780.484.7751

BLACK DOG FREEHOUSE 10425-82 Ave, 780.439.1082

BLUE CHAIR CAFÉ 9624-76 Ave, 780.989.2861

BLUES ON WHYTE 10329-82 Ave, 780.439.3061

BOOTS 10242-106 St, 780.423.5014

BRIXX BAR 10030-102 St (downstairs), 780.428.1099

BUDDY'S 11735B Jasper Ave, 780.488.6636

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CHATEAU LOUIS 12727 Kingsway, 780.452.7770

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COPPERPOT Capital Place, 102, 9707-110 St, 780.489.5000

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CROWN PUB 10709-109 St, 780.428.5618

DIESEL ULTRA LOUNGE 11845 Wayne Gretzky Drive, 780.704.1111

DEVANEY'S IRISH PUB 9013-88 Ave, 780.465.4834

DRUID 11606 Jasper Ave, 780.454.9928

DUSTER'S PUB 6402-118 Ave, 780.474.5554

DVB TAVERN 8307-99 St, DVBTAVERN.COM

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ENCORE CLUB 957 Fur St, Sherwood Park, 780.437.0111

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 780.449.3378, 780.464.2852

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SPORTSMAN'S LOUNGE 8170-50 St

SPORTSWORLD 1310-109 St

STARLITE ROOM 10030-102 St, 780.428.1099

STEEPS-College Plaza 11116-82 Ave, 780.988.1111

Old Glenora 12411 Stony Plain Rd, 780.488.1307

STOLLI'S 2nd Fl, 10368-82 Ave, 780.437.2293

SUEDE LOUNGE 11806 Jasper Ave, 780.482.0711

TAPHOUSE 9030 McKenney Ave, St Albert, 780.452.0860

UNION HALL Argyle, 99 St, 780.702.2584

WHISTLESTOP LOUNGE 12416-132 Ave, 780.476.3384

WILD WEST SALOON 12912-50 St, 780.476.3384

WUNDERBAR 8120-101 St, 780.436.2280

X-WRECKS 9303-50 St

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Y AFTERHOURS 10028-102 St, 780.994.3256

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nd Kokopelli chous; 8pm,
22-\$79 at Winspear Centre
AZUCAR PICANTE Every
day; DJ Papi and DJ Latin
EANK ULTRA LOUNGE
ected Fridays; 9:17 The
ce, Nestor Delano, Luke
BAR-B-BAR DJ James; no
BAR WILD Bar Wild Fndays
BLACK DOG FREEHOUSE
day DJs spin Woodup and
Main Floor: Eclectic jams with
DVS TAVERN Live music
every Saturday; 9pm; \$5
EARLY STAGE SALOON-
Stony Plain Saturday Live
Music: Allan Christie
EMERSON'S OLD HOUSE
Ryan Boldt (from Deep Dark
Woods); 4pm
FESTIVAL PLACE Front
Porch Roots Revue with
Ron Rault, Bobby Cameron,
Stewart McDougall, Dave
"Crawd" Cantera with guest
Rachel van Zanten (acoustic
blues); 7:30pm; \$36 (table)/\$34
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Butler (CD releases); Bronze
Leaf, Sans AIDS, Giraffedacty;
8pm; all ages
IRON BOAR PUB Jazz in
Wetaskwin featuring jazz trios
the 1st Saturday each month;
this month: The Don Berner
NEWCASTLE PUB Sunday
acoustic open stage with Willy
James and Cawdad; 3-6pm
NEW CITY Open Mic
Sunday hosted by Ben
Disaster; 9pm (sign-up); no
O'BRYNE'S Open mic jam
with Robb Angus (the Wheat
Pool)
ON THE ROCKS Seven
Strings Sundays with Jay
Gulday and Jordan Jones; 8pm
(door); \$5
ORLANDO'S 2 PUB
Sundays Open Stage Jam
hosted by The Vindicators
(blues/rock); 3-8pm
SECOND CUP-Mountain
Equipment Co-op Live
music every Sunday; 2-4pm
WINSPEAR CENTRE
Tommy Hunter; 2pm; \$47.50 at
Winspear box office
Classical
FESTIVAL PLACE The
Schumann Letters: Colin
Fox, Susan Gilmour Bailey
(soprano), Michael Kim
(piano); (classical/vocal);
7:30pm; \$34 (table)/\$20
(box)/\$18 (theatre) at Festival
Place box office
OLIVETO TRATTORIA
500 Riverbend Sq. 780.435.6411
NUOVA Dinner Cabaret
Laura McAlpine, Kelly
Coubrough, Michèle Cusson;
\$80 at operanuova.ca
ROBERTSON-WESLEY
UNITED CHURCH Alberta
Baroque Ensemble: Viva
L'Italia: Lida Khaner (oboe),
Virginie Gagne (violin) and
Ronda Meiszies (cello); 3pm;
\$23 (adult)/\$18 (senior/student)
at Gramophone, TIX on the
Square, door
ROYAL COACH-Chateau
Louis Petro Polujin (classical
guitar); 5pm
DJs
BACKSTAGE TAP AND
GRILL Industry Night; with
Atomic Improv, Jameeks and
DJ Tim
BLACK DOG FREEHOUSE
Sunday Afternoons: Phil,
2-7pm; Main Floor: Got
To Give It Up: Funk, Soul,
Motown, Disco with DJ Red
Dawn
BUDDY'S DJ Bobby
Beatz; 9pm; Drag Queen
Performance; no cover before
10pm
FLOW LOUNGE Stylus
Sundays
GINGUR Ladies Industry
Sundays
NEW CITY SUBURBS
Get Down Sundays with
Neighbourhood Rats
SAVOY MARTINI
LOUNGE Reggae on Whyte:
RnR Sundays with DJ IceMan;
no minors; 9pm; no cover
SPORTSWORLD Roller
Skating Disco Sundays;
1-4:30pm; sports-world.ca
WUNDERBAR Sundays
DJ Gallatea and XS, guests,
no cover
MONDAY
BLACK DOG FREEHOUSE
Sleeman Mondays: live music
monthly; no cover
BLUES ON WHYTE Scott
Holt
DEVANEY'S IRISH PUB
Open stage Mondays with
different songwriters hosting
each week; presented by
Jimmy Whiffen of Hole in the
Guitar Productions; 8-12
NEW CITY This Will Hurt

NEW CITY LIKWID
LOUNGE DJ Anarchy Adam
(Punk)
PLAY NIGHTCLUB The first
bar for the queer community
to open in a decade with
DJ's Alex Brown and Eddie
Toonflash; 9pm (door); \$5
www.playnightclub.ca
RED STAR Movin' on Up
Fridays: indie, rock, funk, soul,
hip hop with DJ Gatto, DJ
Mega Wattson
ROUGE LOUNGE Solice
Fridays
SPORTSWORLD Roller
Skating Disco Fnday Nights;
7-10:30pm; sports-world.ca
STOLLI'S Top 40, R&B, house
with People's DJ
STONEHOUSE PUB Top 40
with DJ Tysin
SUEDE LOUNGE DJ Nic-E
Remixed every Friday
TEMPLE T.G.I. Psydays; 9pm
WUNDERBAR Fndays with
the Pony Girls, DJ Avinder and
DJ Toma; no cover
Y AFTERHOURS
Foundation Fridays

SATURDAY

180 DEGREES Danceball
and Reggae night every
Saturday
AVENUE THEATRE Toy
Singers, Whisker Kiss, Alice
Worthington, no minors; 8pm
(door); \$10
BLACK DOG FREEHOUSE
Hair of the Dog: live acoustic
music every Saturday
afternoon; this week Smoked
Folk; 4-6pm; no cover
BLUE CHAIR CAFÉ Dead
Man's Dog; \$12
BLUES ON WHYTE
Saturday Afternoon Jam; Tim
Vaughn, (evening)
BRIXX BAR Heavside,
Rheubius, Radioflyer; 9pm
(door); \$12 (door)
CARROT Open mic
Saturdays; 7:30-10pm; free
CASINO EDMONTON
Robin Kelly (Elvis tribute)
CASINO YELLOWHEAD
Stars Tonight (tribute)
COAST TO COAST Live
bands every Saturday; 9:30pm
CROWN PUB Acoustic Open
Stage hosted by Marshall
Lawrence; 1:30pm (sign-up);
every Saturday, 2-5pm
DVS TAVERN Live music
every Saturday; 9pm; \$5
EARLY STAGE SALOON-
Stony Plain Saturday Live
Music: Allan Christie
EMERSON'S OLD HOUSE
Ryan Boldt (from Deep Dark
Woods); 4pm
FESTIVAL PLACE Front
Porch Roots Revue with
Ron Rault, Bobby Cameron,
Stewart McDougall, Dave
"Crawd" Cantera with guest
Rachel van Zanten (acoustic
blues); 7:30pm; \$36 (table)/\$34
(box); \$30 (theatre) at Festival
Place box office
HAVEN SOCIAL CLUB
Calista, Lady Killer, Scantily
Clad, The Well Dressed Men
HILLTOP PUB Open stage/
mic Saturday; hosted by
Sally's Krackers Sean Brewer;
HYDEAWAY-All Ages Art
Space Tom Comyn and Tyler
Butler (CD releases); Bronze
Leaf, Sans AIDS, Giraffedacty;
8pm; all ages
IRON BOAR PUB Jazz in
Wetaskwin featuring jazz trios
the 1st Saturday each month;
this month: The Don Berner

Trio; 9pm; \$10
IVORY CLUB Duelling piano
show with Jesse, Shane, Tiffany
and Erik and guests
JAMMERS PUB Saturday
open jam, 3-7:30pm; country/
rock band 9pm-2am
JEFFREY'S Dave Riddell/
Jesse Dollimont (jazz singer);
\$10
JULIAN'S-Chateau Louis
Graham Lawrence (jazz
piano); 8pm
L.B.'S PUB Molsons Saturday
open stage every Saturday
afternoon hosted by Lenny and
The Cats; 5pm
MORANGO'S TEK CAFÉ
Saturday open stage; hosted by
Dr. Oxide; 7-10pm
MEAD HALL
10940-166A St
Rock N' Roll Field Trip: Bohdi,
No Witness, Soundscape,
Running On Empty; \$8
(door)/\$20 (for the Field Trip;
Field Trip bus will leave
Average Joe's in Sherwood
Park at 7:30pm, return 1am)
NEW CITY LIKWID
LOUNGE Gester, The Throw
Aways, Lost Cat, Solipsism
O'BRYNE'S Live Band
Saturday 3-7pm; DJ 9:30pm
ON THE ROCKS Ext 303
with DJ crazy Dave
OVERTIME Jamaoke:
karaoke with a live band
featuring Maple Tea
PAWN SHOP Radio For
Help (CD release), The Flash
Jam, Seventh Rain, Maryland;
9pm (door); \$10 (door)
RED PIANO BAR Hottest
dueling piano show featuring
the Red Piano Players;
9pm-2am
RIVER CREE Lonestar; 8pm
ROSIE'S BAR AND GRILL
The Rumble Strippers, The
Southern Pink, Fresh Prints,
Chongo Kull; no minors; 8pm
(door); 9pm (music); \$5 (door)
STARLITE ROOM Oh
Snap & Y Afterhours present
DJ Craze, Propa Tingz, Will
Bailey, Degree and guests.
Degree and Y Afterhours
Birthday Bash; 9pm (door)
Advance tickets \$20 @ Foosh,
Blakbyrd and Ticketmaster
TOUCH OF CLASS-
Chateau Louis Howard
Young (poprock); 8:30pm
WILD WEST SALOON
Billy Ringo
WUNDERBAR Light
Travels, Sekston Slang; 9pm
(door), 10pm (show); \$10
YARDBIRD SUITE Brett
Miles and Friends; 8pm
(door), 9pm (show); \$14
(member), \$18 (guest)
Classical
FESTIVAL PLACE The
Schumann Letters
WINSPEAR CENTRE
Edmonton Symphony
Orchestra: Broadway Rocks.
Ench Kunzel (conductor),
Oran and Kokopelli
chous; 8pm; \$24-\$79 at
Winspear Centre box office
DJs
AZUCAR PICANTE Every
Saturday; DJ Touch It, hosted
by DJ Papi
BLACK DOG
FREEHOUSE Saturday
DJs on three levels. Main
Floor: Menace Sessions: alt
rock/electro/trash with Miss
Mannered
BUDDY'S DJ Earth Shiver 'n'
Quake; 8pm; no cover before
10pm
EMPIRE BALLROOM

Rock, hip hop, house, mash up
ENCORE CLUB So Sweetest
Saturdays
ESMERALDA'S Super
Parties: Every Saturday a
different theme
FLUID LOUNGE Saturdays
Gone Gold Mash-Up: with
Harmen B and DJ Kwake
FUNKY BUDDHA-Whyte
Ave Top tracks, rock, retro
with DJ Damian
GINGUR SKY Soulout
Saturdays
HALO For Those Who Know
house every Saturday with DJ
Junior Brown, Luke Mornson,
Nestor Delano, Ari Rhodes,
LEVEL 2 LOUNGE
Signature Sound Saturdays:
with DJ's Travis Mateeson, Big
Daddy, Tweek and Mr Wedge;
9:30pm (door); \$3; 780.447-4495
for guestlist
NEWCASTLE PUB
Saturdays: Top 40, requests
with DJ Shen
NEW CITY LIKWID
LOUNGE Punk Rawk
Saturdays with Todd and Alex
NEW CITY SUBURBS
Black Polished Chrome
Saturdays: industrial,
Electro and alt with Dervish,
Anonymouse, Blue Jay
PAWN SHOP SONIC
Presents Live On Site! Anti-
Club Saturdays: rock, indie,
punk, rock, dance, retro rock;
8pm (door)
PLANET INDIGO-Jasper
Ave Suggestive Saturdays:
breaks electro house with PI
residents
RED STAR Saturdays indie
rock, hip hop, and electro with
DJ Hot Philly and guests
RENDEZVOUS Survival
metal night
SPORTSWORLD Roller
Skating Disco Saturdays;
1pm-4:30pm and 7-10:30pm;
sports-world.ca
STOLLI'S ON WHYTE
Top 40, R&B, house with
People's DJ
SUEDE LOUNGE The
Finest Underground House
with DJ Nic-E every Saturday
TEMPLE Oh Snap! Every
Saturday, Cobra Commander
and guests with Degree, Cobra
Commander and Battery; 9pm
(door); \$5 (door)
WUNDERBAR Featured DJ
and local bands
Y AFTERHOURS Release
Saturday
SUNDAY
BLUE CHAIR CAFÉ Sunday
Brunch: Jim Findlay Trio;
donations
BLUE PEAR
RESTAURANT Jazz on the
Side Sundays: Dave Babcock
BLUES ON WHYTE
Vacation on Mars
CROWN PUB Latin/world
fusion jam hosted by Marko
Cerde; musicians from other
musical backgrounds are
invited to jam; 7pm-closing
DEVANEY'S IRISH PUB
Celtic Music Session, hosted
by Ken-Lynne Zwicker, 4-7pm
EDDIE SHORTS Uncle
Jimmy's Voodoo Jam for
Haiti Benefit featuring Will
Belcourt, Ghetto Blasters,
Chuck Rainville, Brian Petch,
Mary Thomas, Jason Kutcher,
Dan Jenn, gear provided
J AND R BAR Open jam/
stage every Sunday hosted by
Me Next and the Have-Nots,
3-7pm

NEWCASTLE PUB Sunday
acoustic open stage with Willy
James and Cawdad; 3-6pm
NEW CITY Open Mic
Sunday hosted by Ben
Disaster; 9pm (sign-up); no
O'BRYNE'S Open mic jam
with Robb Angus (the Wheat
Pool)
ON THE ROCKS Seven
Strings Sundays with Jay
Gulday and Jordan Jones; 8pm
(door); \$5
ORLANDO'S 2 PUB
Sundays Open Stage Jam
hosted by The Vindicators
(blues/rock); 3-8pm
SECOND CUP-Mountain
Equipment Co-op Live
music every Sunday; 2-4pm
WINSPEAR CENTRE
Tommy Hunter; 2pm; \$47.50 at
Winspear box office
Classical
FESTIVAL PLACE The
Schumann Letters: Colin
Fox, Susan Gilmour Bailey
(soprano), Michael Kim
(piano); (classical/vocal);
7:30pm; \$34 (table)/\$20
(box)/\$18 (theatre) at Festival
Place box office
OLIVETO TRATTORIA
500 Riverbend Sq. 780.435.6411
NUOVA Dinner Cabaret
Laura McAlpine, Kelly
Coubrough, Michèle Cusson;
\$80 at operanuova.ca
ROBERTSON-WESLEY
UNITED CHURCH Alberta
Baroque Ensemble: Viva
L'Italia: Lida Khaner (oboe),
Virginie Gagne (violin) and
Ronda Meiszies (cello); 3pm;
\$23 (adult)/\$18 (senior/student)
at Gramophone, TIX on the
Square, door
ROYAL COACH-Chateau
Louis Petro Polujin (classical
guitar); 5pm
DJs
BACKSTAGE TAP AND
GRILL Industry Night; with
Atomic Improv, Jameeks and
DJ Tim
BLACK DOG FREEHOUSE
Sunday Afternoons: Phil,
2-7pm; Main Floor: Got
To Give It Up: Funk, Soul,
Motown, Disco with DJ Red
Dawn
BUDDY'S DJ Bobby
Beatz; 9pm; Drag Queen
Performance; no cover before
10pm
FLOW LOUNGE Stylus
Sundays
GINGUR Ladies Industry
Sundays
NEW CITY SUBURBS
Get Down Sundays with
Neighbourhood Rats
SAVOY MARTINI
LOUNGE Reggae on Whyte:
RnR Sundays with DJ IceMan;
no minors; 9pm; no cover
SPORTSWORLD Roller
Skating Disco Sundays;
1-4:30pm; sports-world.ca
WUNDERBAR Sundays
DJ Gallatea and XS, guests,
no cover
MONDAY
BLACK DOG FREEHOUSE
Sleeman Mondays: live music
monthly; no cover
BLUES ON WHYTE Scott
Holt
DEVANEY'S IRISH PUB
Open stage Mondays with
different songwriters hosting
each week; presented by
Jimmy Whiffen of Hole in the
Guitar Productions; 8-12
NEW CITY This Will Hurt

FULL MOON FOLK CLUB

UPCOMING SHOW

FRIDAY FEBRUARY 5



AMOS GARRETT JAZZ TRIO

“Good food, good people, great music!”

St Basils Cultural Centre
10819-71 Ave info: 438-6410 Foundation for the Arts

Tickets available at Megatunes & Tix On The Square

CONNECTED PRESENTS

MIDWINTER PAINTER

THURSDAY JAN 28

ALONGSIDE CONNECTED RESIDENTS

Lenny White

Lucky 13

dance club

TICKETS: \$15 IN ADVANCE, MORE @ THE DOOR

AVAILABLE @ FOOSH, TICKETMASTER.CA, ROCK IT OUT SALON, THE OCCULIST (WEM)

I'll be your mirror

But I don't really like that record

Two weeks ago, my wife said something to me that absolutely stunned me. The wonderful mother of our nearly two-year-old-boy made me do a double take and ask myself, "who is this woman that I married?"

I spend more than a few Saturday afternoons listening to music; putting records on the turntable, putting CDs in the tray. Yes, CDs. And, as I have done many times before in the company of my wonderful wife, I was enjoying *The Velvet Underground and Nico*.

Then, from the kitchen, where my wonderful wife was ensuring my son and I were going to have a wonderful dinner, came a request. Could I turn that down? And not simply because Sterling Morrison's jangling, chugging guitars were too loud. No, because ...

"I've never said this before, but I really don't like that album."

Huh?

She doesn't find Nico's singing style to be esoteric; she thinks it's downright grating.

Lou Reed's dour look at sex and drugs in 1960s New York isn't poetry to her.

And that was all news to me. Just last summer, when we were standing in Harlem with some friends who we had met in NYC, we stopped at the corner of Lexington and 125 Street, the intersection immortalized by Lou Reed in "I'm Waiting For the Man." She didn't say it then. Of course, there wasn't any music playing at the time.

But that's the thing. We consider musical taste to be such an important part of relationships; for years she had never said a thing about my Velvet Underground records, so I just made the assumption that, because we share a lot of favourite records and bands, that she simply adored it as much as I do.

This is the woman who really helped me understand just how much electronic music has become the new punk rock; she introduced to me to a heck of a lot of underground dance stuff that I had never really paid attention to before we met. And I

embraced it. Just as she'd taken on a lot of bands I had brought into the relationship. Because, yes, you bring in music just like you bring in friends.

Heck, she understood that supporting Arsenal was part of the deal. She does watch a lot of the games, but she follows what's going on in the Premier League just so she knows exactly what kind of mood I am going to be in the aftermath of the matches.

So, when she told me that the Velvet Underground was, well, not listenable, it was as if she told me that one of my old teammates from my old Edmonton rec soccer team, AC Misfits, wasn't welcome in the house. Or that some of my drinking pals from the Gameau Pub weren't good enough for her.

Don't worry, honey. I still love you. But, I guess since you've come clean, so should I. Can we do something about all the Hello Kitty stuff? ♡

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

ENTER SANDOR
steven@vueweekly.com
Steven Sandor

you Mondays: Johnny Neck and his job present mystery music guests

PLEASANTVIEW COMMUNITY HALL

Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society; 7pm

PROHIBITION Dee-Jay Monday Night: Soul, R&B, British Invasion, Ska, Rocksteady, and more with Michael Rault

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

Classical

CONVOCATION HALL Monday Noon Music: featuring students; 12pm; free

CONVOCATION HALL Voice Masterclass: visiting artists Kimberly Barber, (mezzo-soprano); 2pm; \$10 (door)

CONVOCATION HALL Visiting Artists Recital: Kimberly Barber (mezzo-soprano), Gordon Gerrard (piano); 8pm; \$20 (adult)/\$10 (student)

DI

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors; 9pm-2am

BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Reel Admiral Saunders

BUDDY'S DJ Dust 'n' Time; 9pm

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G

FLUID LOUNGE Mondays

LUCKY 13 Industry Night with DJ Chad Cook every Monday

NEW CITY LIKWID LOUNGE Daniel and Fowler

(eclectic tunes)

TUESDAY

BLUES ON WHYTE Scott

BRIX BAR Troubadour Tuesday's: Chris Tabbert Regret; Michelle Sabourin, The Furious Rage, hosted by Mark Feduk; 9pm (door); \$8 (door)

SHOW FOL

Underground At The Crown: underground, hip hop with DJ Xaolin and Jae Maze; open mic; every Tuesday; 10pm; \$3

THE ODDID IRISH PUB Open stage with Chris Wynters; 9pm

L.B.'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am; featuring guests, hosted by Mark Ammar and Noel (Big Cat) Mackenzie; featuring Paula Perro and Gerry Moellering

O'BYRNE'S Celtic Jam with Shannon Johnson and friends

OVERTIME Tuesday acoustic jam hosted by Robb Angus

SECOND CUP-123

Street Open mic every Tuesday; 8-10pm

SECOND CUP-Stanley Milner Library Open mic every Tuesday; 7-9pm

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickey Sidecar; 8pm

YACUINO SUITE Tuesday Session: Nathan Ouellette Quartet; 7:30pm (door); 8pm (show); \$5

Classical

CONVOCATION HALL Music at Convocation Hall Guillaume Tardif (violin), Roger Admiral (piano); 8pm, \$20 (adult)/\$15 (senior)/\$10 (student)

DI

BLACK DOG

FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooftop: with DJ Gundam

BUDDY'S DJ Arrow Chaser; 9pm

ESMERALDA'S Retro every Tuesday; no cover with student ID

FUNKY BUDDHA-Whyte Ave Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Bashment Tuesdays: Reggae music; no cover

NEW CITY LIKWID LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday Punk Night

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

WEDNESDAY

BLACK DOG

FREEHOUSE Main Floor Glitter Gulch Wednesdays, live music once a month

BLUE CHAIR CAFÉ Greg Szebel

BLUES ON WHYTE Scott

BRIX BAR Eyedea and Abilities, Dosh, Night of the Living Bassheads, DJ Short Top; 9pm (door); \$12 (door)

COPPER POT

RESTAURANT Live jazz every Wednesday night; 6-9pm

EDDIE SHORTS Wednesday open stage, band oriented, hosted by Chuck Rainville; 9pm-1am

EDMONTON EVENT CENTRE Arch Enemy, Exodus, Arsis, Mutiny Within; all ages; 7pm (door); \$35 at TicketMaster, Blackbyrd.

FIDDLER'S ROOST Little Flower Open Stage with Brian Gregg

HAVEN SOCIAL Open stage with Jonny Mac; 8:30pm; no cover

LEVEL 2 LOUNGE Open mic

NEW CITY Circ-O-Rama-Licious: Gypsy and circus fusion spectaculars; last Wednesday every month

OVERTIME Dueling pianos featuring The Ivory Club

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PROHIBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

RIVER CREE Wednesdays Live Rock Band hosted by Yukon Jack; 7:30-9pm

SECOND CUP-Mountain Equipment Open Mic every Wednesday, 8-10pm

SHAW CONFERENCE CENTRE Frequency 2010 with Paul Van Dyk, Ferry Corsten, Benny Benassi and more

SPORTSMAN'S LOUNGE Open Stage hosted by Paul McGowan; every Tuesday 8pm- midnight; no cover

STEEPS TEA LOUNGE-College Plaza Open mic every Wednesday; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hip hop; \$5

Classical

CONVOCATION HALL Graduate Conducting Recital: Susan Farrell; 8pm; free

MCDUGALL UNITED CHURCH Music Wednesdays at Noon Megan Kan (harp); 12:10-12:50pm; free

DJs

BANK ULTRA LOUNGE Wednesday Nights: with DJ Harley

BLACK DOG

FREEHOUSE Main Floor Blue Jay's Messy Nest Wednesday Night: Brit pop, new wave, punk, rock 'n' roll with LL Cool Joe

BUDDY'S DJ Dust 'n' Time 9pm; no cover before

DIESEL ULTRA LOUNGE Wind-up Wednesdays: R&B hiphop, reggae, old skool reggaeton with inVincible Touch It, weekly guest DJs

FLUID LOUNGE Wednesdays Rock This

IVORY CLUB DJ ongoing every Wednesday; open DJ night; 9pm-close; all welcome to spin a short set

LEGENDS PUB Hip hop/R&B with DJ Spacy

NEW CITY LIKWID LOUNGE DJ Roxo Slade (indie, punk and metal)

NEW CITY SUBURBS Shake It: with Gre. Eddie Lunchpail 9pm (door)

NIKKI DIAMONDS Punk and '80s metal every Wednesday

RED STAR Guest DJ Wednesday

STARLITE ROOM Wyld Style Wednesdays 9pm

STOLLI'S Beatparty Wednesdays: House music with Rudy Electro, Space Age and more

WUNDERBAR with new DJ; no cover

Y AFTERHOURS Wednesday

EPIC

WITH DAATH & BLACKGUARD
FEBRUARY 10
STARLITE ROOM
DOORS AT 8PM - 18+ ID REQ.
TIX ALSO AT BLACKBYRD

FEBRUARY 12
PAWN SHOP

WITH BISON B.C. GOATWILD
AND BAPTIZED IN BLOOD

WITH POWERGLOVE
MARCH 21
STARLITE ROOM
DOORS AT 8PM - 18+ ID REQ.
TIX ALSO AT BLACKBYRD

JUST ANNOUNCED - ON SALE JAN 30!

EVERY TIME WE DIE

FOUR YEAR STRONG
POLAR BEAR CLUB & TRAPPED UNDER ICE

MARCH 22 - STARLITE ROOM

VUE DOORS AT 8PM - 18+ ID REQ. TIX ALSO AT BLACKBYRD

SON OF A BITCH

WITH MUTINY WITHIN
APRIL 16 - STARLITE ROOM
DOORS AT 8PM - 18+ ID REQ. TIX ALSO AT BLACKBYRD

JUST ANNOUNCED - ON SALE JAN 29

THE MOUNTAIN

APRIL 17 - STARLITE ROOM

DOORS AT 8PM | 18+ NO MINORS | TIX ALSO AT BLACKBYRD

MEGADETH

TRUST IN PEACE
25TH ANNIVERSARY TOUR



THE DETHKLOK

TESTAMENT

MARCH 7 - SHAW CONFERENCE CENTRE

DOOR TIMES: 7:00 PM / 8:00 PM / 9:00 PM / 10:00 PM / 11:00 PM

BUY TICKETS UnionEvents.ca



ON SALE THIS FRIDAY JAN 29 at 10 AM



BACKLASH

<< CONTINUED FROM PAGE 31

question. Part of the charm of lo-fi music is hearing the process in the music, a seemingly pure distillation of an idea to tape with no alterations. I hear no background when I listen to Vampire Weekend. Listening to country and blues from the 1930s is exciting because there is a serious sense of location to the recordings. When Jimmie Rodgers recorded a song with the Carter Family, he probably had to jump on a train and scrape together the means to create that field recording. There was probably a secondary reason to make the trip. You think about the journey because you can hear it and that paints your enjoyment of the music. I recently listened to Gil Scott-Heron's

comeback record *I'm New Here* without doing any previous research on it, using only my ears and passing knowledge of the artist's older music as my guide. After being wowed by the 60-year-old's world-weary voice and the surprisingly contemporary production, later inspection shows a far more detailed picture.

Heron has been battling drug problems for the past decade, is HIV positive and has been in and out of jail for drug charges and, subsequently, skipping rehab because they stopped giving him HIV medication. This record is the result. The intense pain of his vocals and poetic reflections on spiritual redemption spell something out to the uninitiated, but knowing that there's a real source for these things intensifies their effect. His blues are real but does that make his blues realer?

I don't feel differently about Jay Reatard's music because his FUBAR sensibilities appear to have been true to life, the writer of "DOA", "Blood Visions" and "An Ugly Death" making good (or bad, I guess) on his narrative fate. But I do worry about people who will rush to champion him just because he's dead and thus qualitatively realer. I wish we could separate the story from the storyteller but without reality, our entertainment would be rendered meaningless. Authenticity needs to be in service of the narrative, referenced as a necessity to the form, not just as a hollow measure of respect. ▽

Roland Pemberton is a musician and writer, as well as Edmonton's Poet Laureate. His column appears in *Vue Weekly* on the last Thursday of each month.

PREVIEW // ALEX CUBA

Across the map

Alex Cuba crosses borders with music

MIKE ANGUS

// MIKEANGUS@VUEWEEKLY.COM

Of all the places Alex Cuba could choose to call home, the "international spotlight" seems to be the most apt. Born to the country that shares his name and now residing in British Columbia, the Afro-Cuban pop-funk troubadour speaks about the evolution of his career over three albums, collaborations with fellow Canadians Ron Sexsmith and Nelly Furtado, and the elusive "Canadian" sound.

Performing in Spanish, Cuba has won two Juno awards for his unique brand of electric Cuban music, something he credits to his openness to evolve.

"When I moved to Canada, I knew I was ready to embrace a new culture. Once I got here, I decided to really get to know my new country from different points of view. If I wouldn't have made a decision to embrace Canada, there would be no evolution to my art, because there's no point in me trying to play music here exactly as it's being played in Cuba.

"If I tried to plant a mango tree here, it wouldn't grow. I may as well plant a different tree," he explains of his blend of Cuban-Canadian music. "After three records, I'm very proud to say I've created something my own. Of course the music has Cuban roots, but it's equally Canadian music, even when I'm singing in Spanish."

Cuba's also been credited with introducing the electric guitar to Cuban music, which he says was for the sake of trying to achieve a new sound. It's this sense of adventure that has propelled him to collaborate with Sexsmith and Furtado, to push himself outside his comfort zone.

"Collaborations are good for me, to learn to pull myself a little differently than I normally would. It's like mixing it up with a new language," Cuba laughs. "There's something supernatural about [songwriting], I do it on a regular basis, but I enjoy collaborating. It came at the right time in my career, it's given me new inspiration."

Having worked with two of Canada's top international songwriters, I ask Cuba if he thinks there is a "Canadian" sound.

"I don't know if there's a defined 'Canadian' sound, but I know there's a defined way to be that is Canadian. It's in the tranquility of the snow, of looking up at mountains, how quiet and peaceful it is. That's what I call being Canadian," he laughs again. Instead of creating Canadian music, I venture to ask, rather, if Canadian artists like him are simply making world-class music?

"Absolutely. Canada has something to say to the world." ▽

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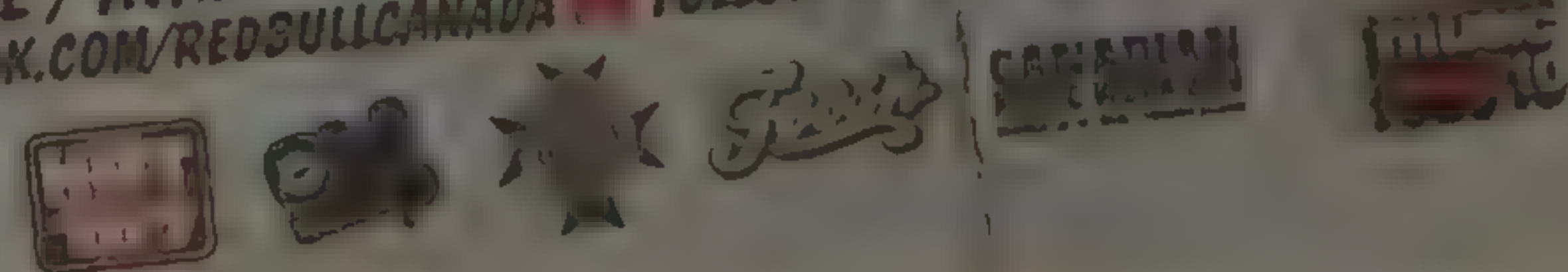
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Metal band gives new life to old songs

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ing music, or the tough, no compro-
e esthetic that permeates through
metal crowd, but metal acts seem to
n through band members at a much
gher rate than other genres—including
vocalists, the departure of which
n leaves a trail of songs that seem un-
proachable to new fans, and missed by

That's where Swedish death metal band **Enemy** found itself at the start of the decade, after the departure of original vocalist Johan Liiva. While vocalist Gossow's been fronting them since—it seems hardly fair to call

her a "new" member, as she's been with the band since 2001—there was some old material that just didn't quite work in the live setting, yet it still held merit with the band and fans.

"We got a lot of requests from the fans who wanted to hear them live, those songs," explains guitarist Christopher Amott. "Old songs that had followed us from those earlier albums. Well, those albums were kind of lost; when we played the old stuff live, the new fans didn't really know what was up."

Arch Enemy's solution was choosing the best material from its first three (Liiva) albums and re-recording them with Gossow on vocals. The resulting collection, *The Root of All Evil*, gives new fans a chance to devour older songs as presented by the current lineup.

With older material now re-introduced into the Arch Enemy live catalogue, thoughts of writing brand new material for a post-tour release are starting to simmer—in addition to the next Arch Enemy release, Amott mentions a solo disc of his own on the horizon, a mellower, genre-hopping collection called *Follow Your Heart*—and Arch Enemy's looking to craft its next album at a studio of its own.

"We're gonna build our own studio," Amott says. "Where we live, where we rehearse, we're gonna build a studio. So we're gonna do a lot of the tracking there; our drummer is really into recording, and we're pretty good at it, all of us. We don't want to dish out the money for a big studio anymore." **V**

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Down on the farm

Blind musician inspired by youth, impairment

BY LEE KASCAK

For the majority of us who can see the world through our eyes, it's hard to imagine what the meaning of life might be to someone who's left blind.

Edmonton drummer Karl Schwonik was born blind, yet vision is his focus, not in the physical sense; rather, he focuses on his steadfastness to his possibilities.

"I've had to rely on people and my other senses for a lot of my information and for me to be able to do everyday things. But at the same time, because of those limitations, I feel like I have to be more creative to make it work," Schwonik says. "It's always been that nice challenge to push me. I'm sort of translating that into the rest of my life."

At 25, Schwonik's resilience has already translated into a long list of accomplishments, including the 2009 VSA Arts International Young Soloist Award, recognition on CBC Radio 2 as part of the Canada's Music Future series, roles as president of the Wetaskiwin Jazz Society and director of the Calgary Jazz Festival's C-Jazz camp, a performance on the historically-lit stage of New York's Carnegie Hall and a scholarship to study privately in New York later this year, just to name a few.

This month marks the synchronized re-



KARL SCHWONIK >> The blind drummer releases two albums this month // Supplied
Schwonik's first two albums after signing with Calgary's Chronograph Records in the fall. He's now on tour with the Karl Schwonik Quartet for the group album *Visions From the Farm*. And, yes, the concept behind the album title is exactly as it sounds, says Schwonik.

"I was trying to combine my visual impairment with my rural upbringing," he explains. "I thought I should focus on that period of my life since it's been the majority of my years. For me, that was the most important thing. Obviously, the music has to be good, but this is a perfect beginning to everything." **V**

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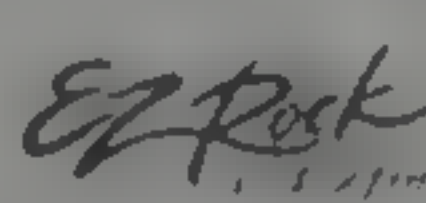
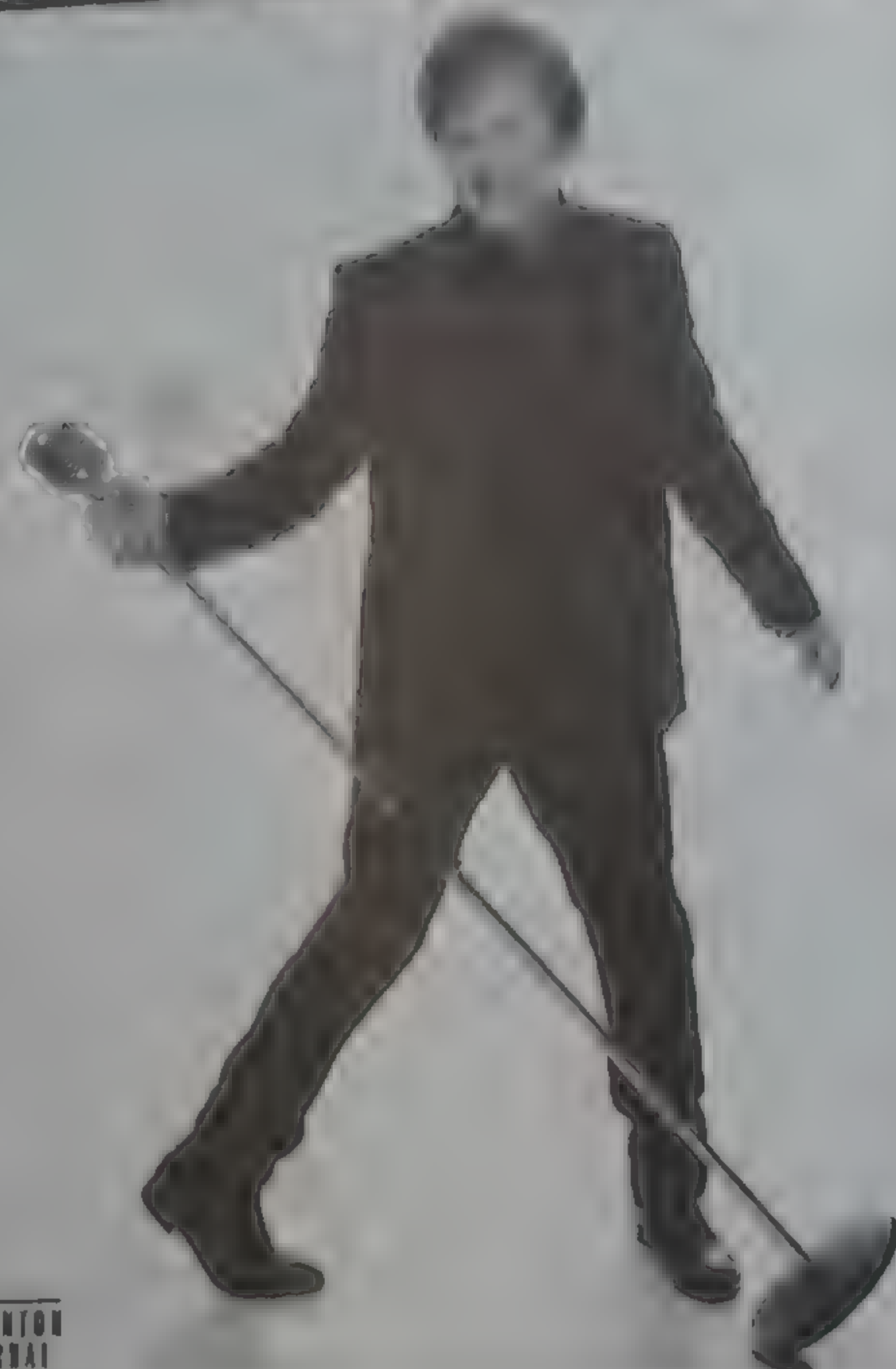
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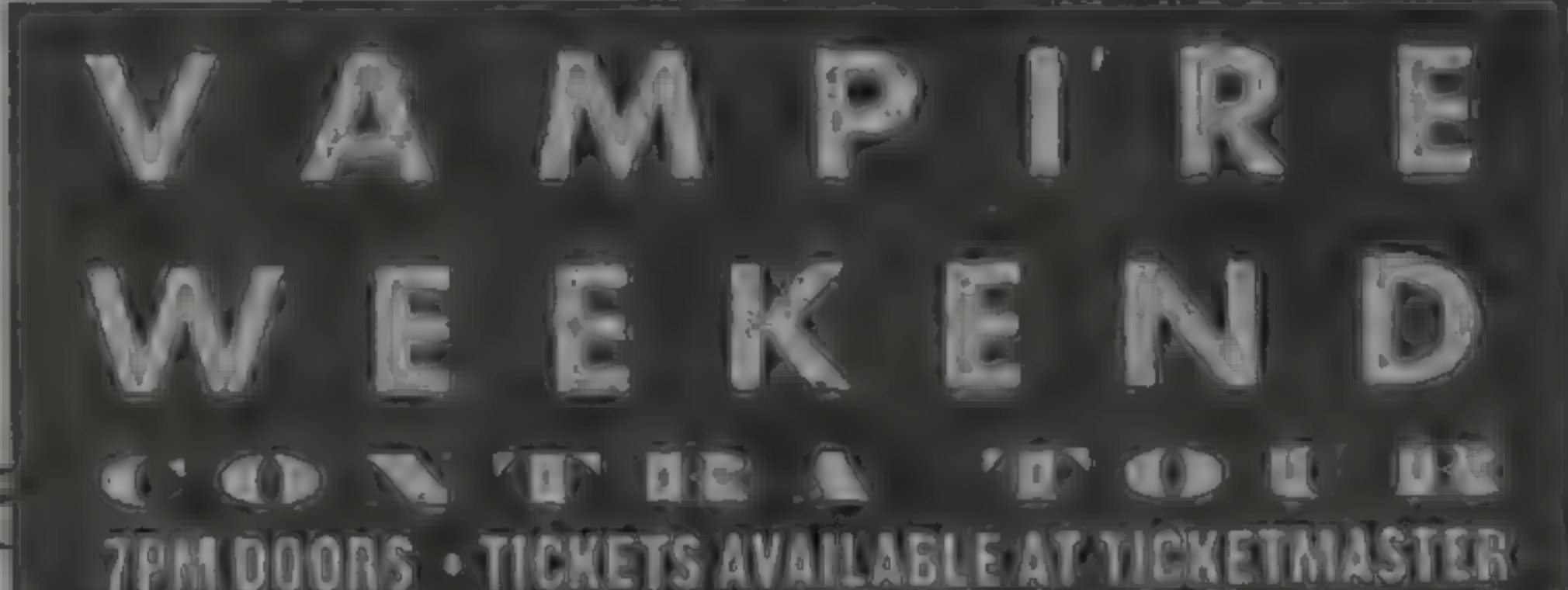
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ALBUM REVIEWS

New Sounds

Spoon
Transference
(Merge)
★★★★☆



DAVID BERRY

In a better world, Spoon would be selling out stadiums. And I'm not saying that just because the group makes consistently good music—according to online review aggregator Metacritic, it had the highest average scores of any band in the last decade—but because of the type of music it makes. There are some bands whose relative obscurity sort of makes sense, for whom more exposure would probably only mean more off-put people. Animal Collective, probably even still with its more accessible recent stuff, is fantastic but still idiosyncratic enough that some people just aren't going to get into it, and it's a band that's devoted to crisp production and pop structures.

Without sounding perjorative, there is precisely nothing about Spoon that could put somebody off. The band does not make music that is about confounding expectations or indulge its haughtiest pretensions; it makes music that is designed to go straight to the brain's pleasure centres and kick them into overdrive. This is less soul-fuelled rock than it is an aural drug, and the question isn't so much whether it's going to hit you but for how long and how you're going to feel about it after.

Hence why *Transference* stands out as the band getting a little bit arty. The indulgences here probably aren't even on the level of '80s Bowie, but when anything but the purest of smart pop comes from the band, it's reason to pause. Not that a little futzing with the system is a bad idea, of course: when it all comes so effortless, you might as well set up some hurdles for yourself.

So the album opens with the hazy and uneven—not in a qualitative sense, mind—"Before Destruction," the closest Spoon will get to music that could be appended with "gaze," a song that sounds like waking up hungover to Radiohead on the stereo. But then we get the more propulsive "Is Love Forever?" whose staccato guitars and echoed vocals pull us firmly back into Spoon-land while still pointing off into some of the directions the rest of the record is going to go.

The double-shot of white soul that follows might be the best part of the album. "The Mystery Zone" is an escape fantasy that is compartmentalized enough to sound like it might end on any note, and then basically does, while "You Makes Your Money" languishes in subdued bass and Britt Daniel's play between falsetto and the affected chorus, the whole song existing in some kind of shady netherworld between soulful lament and dancefloor ditty. In a similar vein, closer "Nobody Gets Me But You" is a melange of thick bass grooves and twitchy bits of everything else, synths, snares and affected guitars going off like a tweaking junkie.

For Spoon's willingness to get a little more sonically ambiguous, though, the band is still willing to occasionally just put the head down and charge through. "I Saw the Light" and "Trouble Comes Running" could be covers of British Invasion B-sides, and their stripped quality is entirely infectious. But really the whole album is just one long lesson in how skilled a group of craftsmen this band is, able to make it pop even when trying to pull back a bit. In other words, some of it might be a slightly different strain, but it's still going to give you that wonderful high. **V**

The Magnetic Fields
Realism
(Nonesuch)
★★★★☆



The end of Steph Merritt's "no trilogy" and a opposite to its heavy predilection for a (mostly) drumless (mostly) acoustic collection of Merritt's (mostly) wry, affective pop songwriting. "You Must Be Out of Your Mind" is a good a Magnetic Fields song as has been penned, melancholy string boosting up plunking guitars and slightly but-regretful lyrics (You can't go 'round just saying stuff / Because it's pretty And I no longer drink enough / To think you're witty"). Every track gently cooing into the next, all united by the acoustic aesthetic, nothing even closely approaching four minutes in length or wearing out its welcome, and though *Realism* isn't all that punchy, there's nothing vapid either; a relaxed, comfortable addition to the Magnetic Fields canon.

PAUL BLINOV

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Eddie Vedder
"My City of Ruins"
(Monkeywrench)
★★★★☆

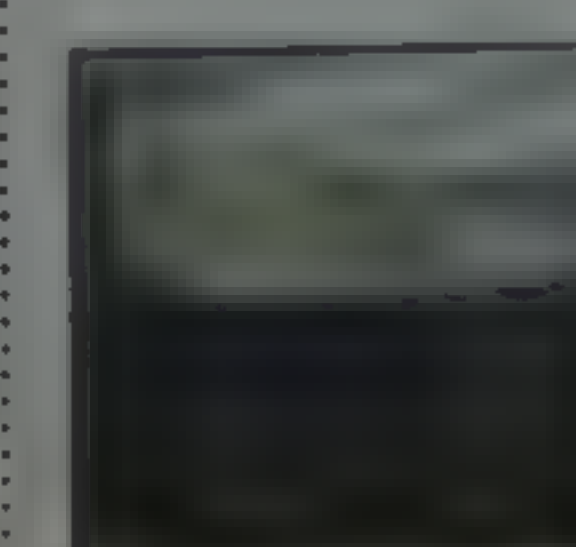


Pearl Jam vocalist Eddie Vedder performed this Bruce Springsteen song off of *The Rising*, the Boss himself at the 2009 Kennedy Center Honors. While the original was dense and atmospheric as played by the E Street Band, Vedder re-envisioned the song as a quiet acoustic piece, his voice often just a whisper in the beginning. A choir joins gradually, voices drifting in and out as Vedder gets louder and strumming gets harder. The song is well served by the sparseness of this version and while it doesn't surpass the original in emotional impact, it at least stands shoulder to shoulder with it. The song is available on pearljam.com and iTunes with proceeds going to Artists for Peace and Justice for Haiti relief efforts.

EDEN MUNRO

// PAUL@VUEWEEKLY.COM

Basia Bulat
Heart of My Own
(Secret City)
★★★★☆



With *Heart of My Own*, Basia Bulat crafted a lush, pastoral road record. Written as she zipped the elements, Bulat's done well to cran- landscape into something personal and heartfelt; the songs are world-weary but not wearied, imbued with a sense of longing but grounded by lyrical clarity and a siren-sweet voice that's capable of valkyrie battle cries (the roaring full-band "Go On") or the softest, bittersweet lullabies (the gorgeous voice-and-ukulele "Sparrow.")

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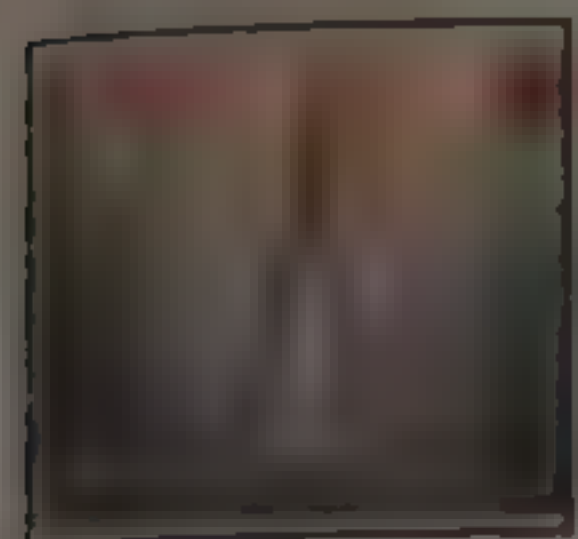
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Los Campesinos!
Romance is Boring
(Crafts)
★★★★☆



The first thing that will strike you about Romance is Boring is that it's quite aggressive, albeit in a sneaky way. It's not as if the distortion is turned up all the way and power chords are being palm muted, nor are the lyrics about digging up graveyards or getting into fights. Instead there's something about the way the notes are being played, a certain clipped ending here and there, a surging of sounds that twinkle but somehow ominously and the way the lyrics are spit out. It's like a handbell choir playing Black Sabbath.

BRYAN BIRTLES
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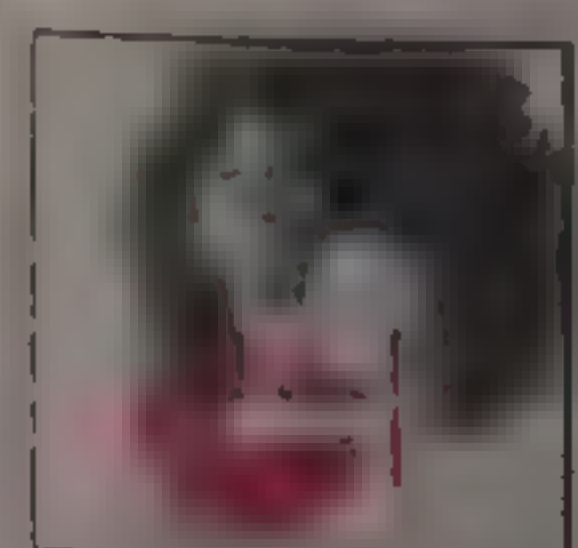
The Album Leaf
A Chorus of Storytellers
(Sub Pop)
★★★★☆



It's been 10 years since the Album Leaf came onto the scene with an album recorded in frontman Jimmy LaValle's living room and the post-rock group is marking the occasion with the release of a new studio album, *A Chorus of Storytellers*. The individual tracks that make up this record are well polished and creative, but come across as more suited to the soundtrack of an overly melodramatic TV show or an art installation than as a stand-alone album. If you are interested in ambient sounds and sonic landscapes, this album is definitely worth a listen. If you prefer that your background music remains in the background, then you should take a pass.

JOHN DEAN
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Nouvelle Vague
3
Justin Time)
★★★★☆

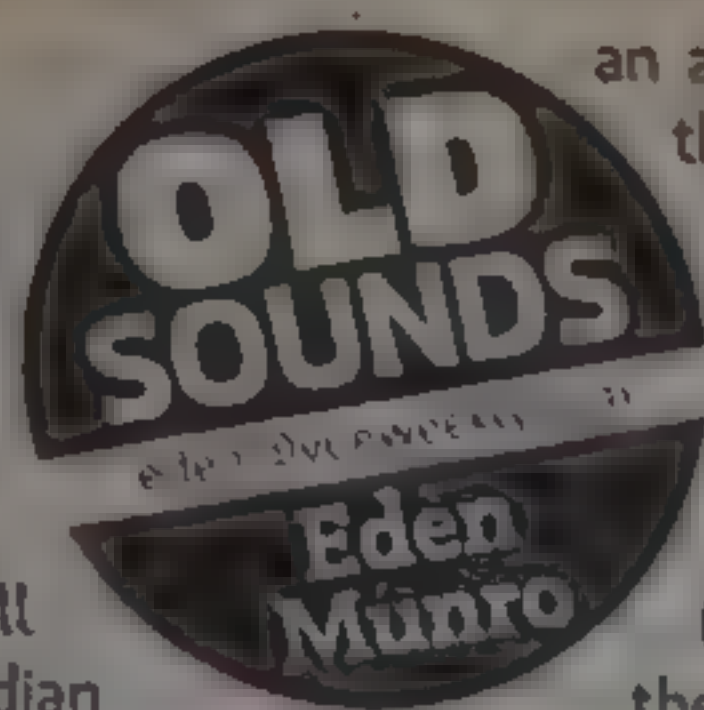


Nouvelle Vague has long created the perfect music to be played quietly at a cocktail party; a mix of well-known melodies and breathy french chanson makes the group's output perfect for a mixer. On 3, the group's third album, that mix is in good supply and the latest disc doesn't enter into any new territory, nor does it need to—its charm is inherent and its usefulness for creating a mood is readily apparent. At the same time, however, one has to ask oneself why, if you already own one of the previous albums of popular pop-music covers by the French group, would you need to own another?

BRYAN BIRTLES
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ALBUM REVIEWS

Slow
Against the Glass
(Zulu)
Originally released: 1986



Sometimes the legend is better than the real thing. Other times, though, it sure as hell isn't. In the annals of Canadian punk-rock history, a 1986 performance by Vancouver's Slow certainly deserves a mention. It all started with the band taking the stage during Expo 86 on the opening night of the Festival of Independent Recording Artists. A few horrified sightseers later the Expo officials cut the power



NOT THE SAME >> Slow was a precursor to grunge

to the band's set, vocalist Tom Anselmi mooned the audience and bassist Stephen Hamm topped it off with a little bit of frontal nudity, all leading to police detention for the band. From there the situation rapidly progressed into a riot of sorts, ultimately resulting in the cancellation of the entire music festival.

But beyond the chaos lurked something more impressive and far more important: a killer rock 'n' roll group. The kind of band that sounds like splintering wood, as though the music is going head to head with the destructive forces that can so often transform the thrill of rock 'n' roll into something much more tame and fit for the gentle masses.

By the time Slow released its 1986 EP *Against the Glass*—even the title conjures up an image of something that could shatter at any second, the title track adding determination to the violence with Anselmi's scream, "This is no accident, look in my eyes!"—the writing was probably already on the wall, even if the band itself didn't know it yet. Right from the opening, staggered notes of "Have Not Been the Same" Slow was in a fight for its life: the band's sonic approach was very much of the take-no-prisoners persuasion. Biting is

an apt descriptor of the guitar on the song's verses, and even for Anselmi's tortured vocals, his voice coming close to giving out under the pressure as he growls, "I've been drinking, but drinking doesn't make me feel all right." (To be fair, though, the "who-whoos" between the

verses do offer a nice counterpoint to the bloody rawness of the instruments.)

By the time the chorus hits in that first song, though, the band is teetering on the brink of destruction, punk-rock chords thrashing while Anselmi howls, "I have not been the same / And I have not been

the same" over and over.

But one song does not an EP make, and Slow crammed more than just "Have Not Been the Same" into the nearly 20 minutes of music that make up *Against the Glass*, from the one-two guitar punch of a chugging, descending rhythm slammed up against a jagged spy-theme riff on "Bad Man" to the West-Coast-spaghetti-western-turned-careening-punk-rock of "In Deep" to the Stooges-like tripped-out, sax-coloured "Out of the Cold." Together, the six songs make for an EP that captures a band at its most exciting: right at the point where the seams had been stretched out as far as they could possibly go without breaking.

Some things just aren't meant to last, though, and certainly nothing as volatile as what Slow was doing. The music consistently threatens to fall apart throughout *Against the Glass*, instruments and vocal banding together into a shambling whole and propping each other up as every note is beaten and battered. It's as perfect an EP as exists, and coupled with the dramatic legend of the Expo performance the EP stands as an ideal ending, the band wrapping up before it could clean up. V

HAIKU

Rich Burnett
Not So Blue
(Richburnett.com)

A nice soothing voice
Like a Hall's mentholypus
For your aching brain

Magnum K.I.
Magnum K.I.
(Foultone)

I would have gone with
"The Scarecrow and Mrs. Bling"
But this is still sweet

Citay
Dream Get Together
(Dead Oceans)

Deceptively cool
Two midgets in a trench coat
Sneakin' in your ears



Mudvayne
Mudvayne
(Epic)

Cool black light disc art
Just don't go and ruin it
By pressing play now

Joey Stylez
The Blackstar
(Universal)

First Nations hip hop
meets Jersey Shore esthetic
Elders would be proud

Nadia
Arrival
(ZTO)

Indeed she can sing
This seems "Idol" inspired
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PREVUE // JOEL FAFARD

Rolling stone

Joel Fafard refuses to stick to one thing

BRYAN BIRTLES

A refusal to be pigeonholed is a hallmark of many a great artist. After all, John Lennon didn't spend his career making songs about holding hands, Neil Young hasn't remade *Harvest* over and over and who knows what David Bowie is up to any day of the week. In a similar way, Saskatchewan songwriter Joel Fafard refuses to be pigeonholed. Having made three instrumental albums in a row, the self-taught guitarist is looking to break that mould with his latest release—featuring arrangements of Appalachian folk tunes—which he hopes to have out this year. Primarily known as an instrumental songwriter, the fact that the planned disc will have vocals marks a significant departure for the musician.

"I've always found that music to be a great influence on what I do and I wanted to focus in on it for a little bit and see where that went. In one sense the guitar style I'll be playing will be similar to what I'm doing and I'm making the tunes into my style, but singing will be a big change," he admits before stressing that change itself is a big part of who he is as an artist. "I used to change more often—to make three records in a row in the same style was a big change.

I started out playing rock in high school and my first actual record was a folky record and then I made a world beat record and then I made a rock record and then I went straight into the instrumental and I stayed there for three albums."

Fafard has also been known to step out-

on doing—that I wasn't planning on doing. A week later they made an offer for a run at their theatre and a deadline for a script so I went, 'OK, here we go.'"

That ability to wing it has long been an asset for Fafard who's storytelling breaks

"I just made up a bunch of stuff about what I was planning on doing—that I wasn't planning on doing. A week later they made an offer for a run at their theatre and a deadline for a script so I went, 'OK, here we go.'"

side of his comfort zone in other ways, such as the one-man show he put on at the Globe Theatre in Regina. Unlike his plan to do an album with vocals, however, the one-man show came about by accident, a result of miscommunication.

"I just wanted to use the theatre space so I sent an email one day asking if it was possible to put a show on in the theatre space and they misunderstood where I was coming from entirely and said, 'Why don't you come in and pitch your idea?'" he laughs, recounting that he thought little of it until he found himself in the meeting which turned out to be more like an audition. "So I just made up a bunch of stuff about what I was planning

between songs have brought him almost as much recognition as his albums. "As he explains, the stories inform the song as much as the songs inform the stories in that they come from the same place."

"My stories are about how a redneck hick from Saskatchewan sees the world as I'm travelling through it and that's really how I'm writing music too," he says.

So how does a redneck hick from Saskatchewan see the world?

"Not too accurately." ▽

THU, FEB 4 (8 PM)

JOEL FAFARD

THEARTERY@NORTEL.CA

HOROSCOPE

ARIES (Mar 21 – Apr 19)

Shakespeare got modest respect while he was alive, but his reputation as a brilliant bard didn't gel right away. It wasn't until almost 50 years after he died that anyone thought his life and work were notable enough to write about. By then, all his colleagues and compatriots were gone, unable to testify. He himself left little information to build a biography around. That's why next to nothing is known about the person who made such a dramatic impact on the English language and literature. I suggest you take this as a metaphorical prod that will inspire you not to be blasé about the greatness that is in your vicinity. Don't take superlative intelligence, talent or love for granted. Recognize it, bless it, be influenced by it.

TAURUS (Apr 20 – May 20)

You are the lord of all you survey! I swear to God! I'm almost tempted to say that you now have the power to command whirlwinds and alter the course of mighty rivers! At the very least you will be able to mobilize the ambition of everyone you encounter and brighten the future of every group you're part of! Act with confident precision, Taurus! Speak with crisp authority! Your realm waits expectantly for the transformative decisions that will issue from the fresh depths of your emotional intelligence!

GEMINI (May 21 – Jun 20)

It's time for you to fly away—to flee the safe pleasures that comfort you as well as the outmoded fixations that haunt you; to escape at least one of the galling compromises that twists your spirit as well as a familiar

groove that numbs your intelligence. In my astrological opinion, Gemini, you need to get excited by stimuli that come from outside your known universe. You need fertile surprises that motivate you to resort to unpredictable solutions.

CANCER (Jun 21 – Jul 22)

"I never meet anyone who admits to having had a happy childhood," said writer Jessamyn West. "Everyone appears to think happiness betokens a lack of sensitivity." I agree, and go further. Many creative people I know actually brag about how messed up their early life was, as if that was a crucial ingredient in turning them into the geniuses they are today. Well, excuse me for breaking the taboo, but I, Rob Brezsny, had a happy childhood, and it did not prevent me from becoming a sensitive artist. In fact, it helped. Now I ask you, my fellow Cancerian, whether you're brave enough to go against the grain and confess that your early years had some wonderful moments? You're in a phase of your cycle when recalling the beauty and joy of the past could be profoundly invigorating.

LEO (Jul 23 – Aug 22)

Usually I overflow with advice about how to access your soul's code. I love to help you express the unique blueprint that sets you apart from everyone else. Every now and then, though, it's a healing balm to take a sabbatical from exploring the intricacies of your core truths. This is one of those times. For the next 10 days, I invite you to enjoy the privilege of being absolutely nobody. Revel in the pure emptiness of having no clue about your deep identity. If anyone asks you,

"Who are you?", relish the bubbly freedom that comes from cheerfully saying, "I have no freaking idea!"

VIRGO (Aug 23 – Sep 22)

"French novelist Gustave Flaubert (1821-1880) is generally regarded as one of the greats. His book *Madame Bovary* appears on many lists of the greatest novels of all time. And yet writing didn't come especially easy for him. He worked as hard as a ditch-digger. It wasn't uncommon for him to spend several agonizing days in squeezing out a single page. On some occasions he literally beat his head against a wall, as if trying to dislodge the right words from their hiding place in his brain. He's your role model in the coming week, Virgo. You can create something of value, although it may require hard labor.

LIBRA (Sep 23 – Oct 22)

My theory is that right now the whole world is in love with you. In some places, this simmering adoration is bordering on infatuation. Creatures great and small are more apt than usual to recognize what's beautiful and original about you. As a result, wonders and marvels are likely to coalesce in your vicinity. Is there anything you can do to ensure that events unfold in ways that will yield maximum benefits for everyone concerned? Yes: Be yourself with as much tender intensity as you can muster.

SCORPIO (Oct 23 – Nov 21)

I hope that you saw the horoscope I wrote for you last week. And I hope that you acted on my advice and refrained from all sweating and striving and struggling. These past seven days were designed by the universe to be a time for you to recharge your psy-

chic battery. Assuming that you took advantage of the opportunity, you should now be ready to shift gears. In this new phase, your assignment is to work extra hard and extra sweet on yourself. By that I mean you should make your way down into your depths and change around everything that isn't functioning with grace and power. Tweak your attitudes. Rearrange your emotional flow. Be an introspective master of self-refinement.

SAGITTARIUS (Nov 22 – Dec 21)

This horoscope borrows from one of my favorite Sagittarian visionaries, Jonathan Zap. The advice he gives below, which is in accordance with your astrological omens, is designed to help you avoid the fate he warns against. Here it is: "Many of the significant problems in our lives are more about recognizing the obvious rather than discovering the mysterious or hidden. One of the classic ways we deceive and hide from ourselves is by refusing to recognize the obvious, and shrouding what is right before us in rationalization and false complexity. We often delay and deny necessary transformation by claiming that there is a mysterious answer hidden from us, when actually we know the answers but pretend that we don't." (More at bit.ly/ZapOracle and ZapOracle.com.)

CAPRICORN (Dec 22 – Jan 19)

It's a good time to take inventory of all the stories you allow to pour into your beautiful head. Do you absorb a relentless stream of fear-inducing news reports and violent movies and gossip tales of decline and degeneration? Well, then, guess what: It's the equivalent, for your psyche, of eating cooking oil, intestines and crud scraped off a dumpster wall and pitchers full of trans fats from par-

tially hydrogenated oil. But maybe, on the other hand, you tend to expose yourself to comedies that loosen your fixations and poems that stretch your understanding of the human condition and conversations about all the things that are working pretty well. If so, you're taking good care of your precious insides; you're fostering your mental health. Now please drink in this fresh truth from Nigerian writer Ben Okri: "Beware of the stories you read or tell; subtly, at night, beneath the waters of consciousness, they are altering your world."

AQUARIUS (Jan 20 – Feb 18)

In the coming week, I predict that you will NOT experience disgusting fascinations, smiling-faced failures, sensationalized accounts of useless developments, or bizarre fantasies in the middle of the night. You may, on the other hand, have encounters with uplifting disappointments, incendiary offers of assistance, mysterious declarations of interdependence, and uproars that provoke your awe and humility in healing ways. In other words, Aquarius, it'll be an uncanny, personally controversial time for you—but always leading in the direction of greater freedom.

PISCES (Feb 19 – Mar 20)

Congrats on your growing ability to do more floating and less thrashing as you cany down the stream of consciousness. I think you're finally understanding that a certain amount of chaos isn't a sign that everything's falling apart forever or mired in the mire of crashing and evil is in ascension—but that a healthy amount of bewilderment and unpredictability keeps things fresh and moving. My advice is to learn to relax even more as you glide with serene amusement through the bubbling and churning waters of time. ▽

EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 780.426.2889
OR EMAIL LISTINGS@VUEWEEKLY.COM
DEADLINE: FRIDAY AT 3PM

CLUBS & LECTURES

AIKIKAI AIKIDO CLUB • 10139-87 Ave, Old Strathcona Community League • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

ALBERTA ORGANIC PRODUCERS ASSOCIATION • Legion Hall, 10425 Kingsway Ave • Nuclear power's impacts on agriculture, rural Alberta, availability of local, healthy food • Mon, Feb 8, 9am-4pm • \$20 (incl lunch)

ART WORKOUT WEDNESDAYS • Enterprise Square, 10230 Jasper Ave • Only the Shadow Knows: Explore how seeing and using background tone and shape affect the representation of object • Feb 3, noon

AWA 12-STEP SUPPORT GROUP • Braeside Presbyterian Church bsmt, N. door, 6 Bernard Dr, Bishop St, St Winston Churchill Ave, St Albert • For adult children of alcoholic and dysfunctional families • Every Mon, 7:30pm

BITCH AND SWITCH • Muse House, 9821-90 Ave • Clothing Swap Extravaganza • Sun, Jan 31, 7-11pm • Free or \$5 without clothes to swap

CANADA'S GLOBAL ENERGY DEVELOPMENT • Dinwoodie Lounge, Students Union Bldg, U of A • Five panelists will discuss the content and ramifications of Bill C-300; hosted by the Energy Club • Fri, Feb 5, 2-3:30pm • Free • Part of International Week

CANADIAN MENTAL HEALTH ASSOCIATION • Suite 800, 10045-121 St • 780.424.6311 • Family support drop-in group for those who are supporting an adult family member living with a mental illness • Every Wed, 6:30-8:30pm

THE CARDIFF/MILLER LECTURE • Telus Centre Lecture Theatre; 111 St, 87 Ave, U of A Campus • Lecture by artists Janet Cardiff and George Bures Miller • Thu, Jan 28, 7pm • \$15/\$10 (AGA member) at youraga.ca

CHESS CLUB • 780.474.2318 • rovingchessnuts@shaw.ca • Learn to play chess; all ages includes classes, school programs and tournaments

EDMONTON ESPERANTO SOCIETY • 10025-101A Ave, Rm 18128 • 780.702.5117 • Fri, 12-1pm

ENERGY CLUB SPEAKER SERIES: E-SAGE • Rm 2-009, Engineering Teaching and Learning Complex, U of A • Presentation on Edmontonians Supporting A Green Economy (E-SAGE) and tips for more sustainable living by Deborah Merriam • Tue, Feb 2, 5:15-6:30pm • Free

ENGAGE EVENT-LIFE IN THE URBAN CORE • City Room, City Hall • edmontonnextgen.ca • Edmonton's Next Gen Initiative featuring discussions with facilitators guiding group participation so that all voices are heard • Thu, Jan 28, 6-9pm

FAMILY SUPPORT PROGRAM • 780.414.6311 • cmha-edmonton.ab.ca • Education Group for individuals who are supporting an adult family member who is living with a mental illness; every Tues until Feb 23 • Family Peer Support Drop In Group; every Wed, 6:30-8:30pm • Info/register: Lyn Smedstad at lmedstad@cmha-edmonton.ab.ca

FAVOUR POD OFFICIAL LAUNCH PARTY • Yellowhead Brewery, 10229-105 St • Exchanging time, energy and products without engaging in commerce • Jan 28-29 • Free

FERTILITY AWARENESS CHARTING CIRCLE • Block 1912 Café, 10361 Whyte Ave • Meetings are 1st Wed each month, 6:30-8:30pm until Apr 2010 • Wed, Feb 3, 6:30-8:30pm • \$5 (suggested donation)

FINDING THE AUTHOR WITHIN • Campus St-Jean, Rm 3-04 Pavillon Lacerte, 8406 Marie-Anne-Gaboury St • canauthorsalberta.ca • Talk by Pierrette Requier; Fri, Jan 29, 8-9:30pm • Words at Play; Sat, Jan 30, 9:30am-4pm; \$70 (incl lunch)/\$40 (Canadian Authors Association member)

GAMING @ THE LIBRARY • St Albert Library, 51 Anne St • 780.459.1682 • saplab.ca • Rumble with Smash Brothers Brawl on the Wii • Sat, Jan 30, 1-3pm; pre-register at adult info desk

GREAT EXPEDITIONS HOSTEL TRAVEL • Hostelling International, 10647-81 Ave • 780.454.6216 • Slide show on Arctic Adventures (2003-9), presentation by Donna Hamar • Feb 8, 7:30pm • \$2 donation

HOMÉ-Energising Spiritual Community for Passionate Living • Garneau/Ashbourne Assisted Living Place, 11148-84 Ave • Home Blends music, drama, creativity and reflection on sacred texts to energize you for passionate living • Every Sun 3-5pm

HUMAN RIGHTS CAFÉ SERIES • Three Bannas Café, Sir Winston Churchill Sq, 9918-102 Ave • jhcentre.org • Meetings the first Sun afternoon every month • Feb 7 • Free

INFINITY-THE ULTIMATE JOURNEY BEYOND DEATH • Unity Church of Edmonton, 18800-109A Ave • unityofedmonton.ca • Film presentation on What happens after we die? • Sun, Jan 31, 6pm and Fri, Feb 5, 7pm • \$10

INTERNATIONAL SOLIDARITY MOVEMENTS IN PALESTINE • Telus Centre 134, U of A • Presentation by Sheryle Carlson, Scott Harris • Fri, Feb 5, 1-4pm • Free • Part of International Week

LIFE IN THE URBAN CORE • City Room, City Hall

• surveymonkey.com/s/GT69C8Y • Engage: Your City, Your Voice • Thu, Jan 28, 6-9pm • Free

LIFELONG LEARNING! • Jubilee Auditorium • A Series of Programs Designed for Seniors: monthly lectures, musical performances, visual art programs and creative activities • Feb 2, 12:30am-1pm

LIFESTYLE PLANNING • St Albert Library, 5 St Anne Street • 780.459.1682 • saplab.ca • Financial Planning for Seniors • Thu, Jan 28, 7-8:30pm; pre-register at adult info desk

NUCLEAR POWER IN ALBERTA: WHAT YOU NEED TO KNOW • Myer Horowitz Theatre, U of A • 780.492.4598 • ualberta.ca/ERSC/ • Public forum • Sun, Jan 31, 4-4:30pm • Free

RENEWABLE ENERGY IN ALBERTA: A UTILITY PERSPECTIVE • Rm 1-001, Engineering Teaching and Learning Complex, U of A • energyclub.wikiidot.com/event:2010-01-28 • Presentation with Gary Holden of ENMAX • Thu, Jan 28, 7-8:30pm • Free

PECHA KUCHA NIGHT 6: PSST! IT'S A SECRET • McDougall United Church, 10015-101 St • PIN6 Presentations by Mari Sasano, Merna Schmidt, Rikia Saddy, David Demian, Jessica Roder, Ken Chapman, Matthew Capowski, Liz Lepper, and others; music by DJ Bob Trampoline; hosted by Edmonton's Next Gen • \$7 (student)/\$9 (adult) at TDX on the Square

PRAS MICHEL TO SPEAK AT GRANT MACEWAN • Robbins Health Sciences Centre, City Centre Campus, 109 St, 104 Ave • 780.497.5488 • Raise Awareness, Inspire Action, lecture on homelessness by hip hop artist, actor, filmmaker; hosted by Pras, followed by The People's Poets • Wed, Feb 3, 7pm • Free

SKID ROW • Grant MacEwan University, City Centre Campus, Rm 6-212, Bldg 6, and Fl • Free screening • Mon, Feb 1, 4pm

SOUTH EDMONTON VEGETARIAN AND GARDENING CLUB POTLUCK • Pleasantview Community League Hall, 10860-57 Ave • 780.463.1626 • Potluck featuring lecture *Learn Chocolate Health* benefits by Victoria Laine, author of *Health by Chocolate* • Sun, Jan 31, 5pm, 6:30pm (speaker only, no potluck) • \$3/\$6 (family)

STRENGTHENING VOLUNTEER BOARDS • Grant MacEwan University, Alberta College Campus • rcvo.org • Sat, Feb 6, 8:30am-4:30pm • For new board members wanting to learn more, or for experienced board members wishing to enhance skills • \$35; pre-register at strengtheningboardsfeb6.eventbrite.com

SUGARSWING DANCE CLUB • Orange Hall, 10335-84 Ave • 780.604.7572 • Swing Dance at Sugar Foot Stomp: beginner lesson followed by dance every Sat, 8pm (door)

TRANQUILITY MEDITATION • 10502-70 Ave • 780.633.6157 • karmatashilling.ca • Karma Tashi Ling: Chenrezig Practice with Ani Kunzang • Wed at 7pm; Sun at 10am

COMEDY

CENTURY CASINO • 13103 Fort Rd • 780.481.9857 • Shows start at 8pm Thu-Sat and late show at 10:30pm on Fri-Sat; \$12 (Thu)/\$19 (Fri/Sat)

COMEDY FACTORY • Gateway Entertainment Centre, 34 Ave, Calgary Tr • Thu, 8:30pm; Sat, 8pm and 10pm • Dennis Ross; Jan 28-30 • Dennis Ross; Feb 4-6

COMIC STRIP • Bourbon St, WEM • 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Greg Wilson, Jordan Chyonski, Sean Thompson; until Jan 31 • Hit or Miss Monday; Feb 1 • Brown on Bourbon-The Bears Paul Brown hosts local talent night; Tue, Feb 2 • JR Brow, JP Nathan and Lars Callieou; Feb 3-7 • Hit or Miss Monday; Feb 8 • Brown on Bourbon: Local talent night hosted by Paul Brown; Tue, Feb 9

DRUID • 11606 Jasper Ave • 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

HYDEAWAY-Jekyll and Hyde • 10209-100 Ave • 780.426.5381 • Comedy show every Tue, 9pm • \$5 (door)

LAUGH SHOP-Whyte • 2nd Fl, 10368-82 Ave • 780.476.1010 • Great Canadian Laugh Off every Thu; until Feb 11, 8pm • Bill Dawes; until Jan 31 • Paul Sveen; Feb 2-7

NEW CITY LIQUID LOUNGE • 10081 Jasper Ave • Newcity Upstairs Underground Comedy Night presents: lies the state told you: Disestablishmentarianism comedy night • 1st Tue every month, 9pm • Newcity Upstairs Underground Comedy Night 2010 comedy Olympics (Olympic comedy night); Tue, Feb 2, 9pm

QUEER

BOOTS BAR AND LOUNGE • 10242-106 St • 780.423.5014 • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri/Sat DJ SeXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB • 11715B Jasper Ave • 780.488.7736 • DJ Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust 'n' Time; Wed 9pm, no cover before 10pm • DJ Arrow Chaser; Fri 8pm, no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat 8pm, no cover before 10pm • DJ Bobby Beatz; Sun 9pm • Drag Queen Performance Show, Sun, no cover before 10pm

GLBT SPORTS AND RECREATION • teamed-monton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10217-128 St; 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling; Gateway Lanes, 100, 1st Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling; Mon, 7:15-9:15pm; Granite Curling Club; 780.463.5942 • Sun-

ning: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate at Amiskwacy Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS • 780.387.3343 • meet monthly • Info: groups.yahoo.com/group/edmonton_illusions/

LIVING POSITIVE • 404, 10408-124 St • edmlivingpositive.ca • 1.877.975.9448/780.488.5768 • Confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St Jean, Rm 3-18, 780.490.7332 • Program for HIV-AID'S prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9am-5pm each month • Free (member)/\$10 (membership); pre-register

MAKING WAVES SWIMMING CLUB • geocities.com/makingwaves_edm • Recreational/competitive swimming. Socializing after practices • Every Tue/Thu

PLAY NIGHTCLUB • 10220-103 St • Open Thu, Fri, Sat with DJs Alex Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON • 9540-111 Ave • 780.488.3234 • pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca • Womonspace: meet 1st Sun each month, 10:30am-12:30pm • Trans Education/Support Group meet: 1st/3rd Sun, 2-4pm, each month; albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: 2nd Mon each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance support meeting and Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning: Education, advocacy and support for men, women and youth • Free professional counselling every Wed except the 1st Wed each month; 7-10pm; appt preferred, drop-ins welcome • YouthSpace: drop-in for LGBTQ for youth up to 25 Tue-Sat, 3-7pm

PRISM BAR • 10524-101 St • 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ST PAUL'S UNITED CHURCH • 11526-76 Ave • 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE • 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

WOODYS • 11723 Jasper Ave • 780.488.6557 • Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

YOUTH UNDERSTANDING YOUTH • yuyedm.ca • Meets every Sat, 7-9pm • E: info@yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

GLOBAL AWARENESS WEEK • All MacEwan Campuses • MacEwan.ca/international • Featuring speaker, Jessica Jackley; reading of the MacEwan Book of the Year, *The Cellist of Sarajevo* by Stephen Galloway; *Through the Eyes of Children* photo exhibit; *the Rwanda Project*; a presentation of Pras Michel by the MacEwan Student's Association • Feb 1-5

INTERNATIONAL WEEK • Various locations U of A Campus • iweekualberta.ca • To Boldly Go: Charting Our Common Future featuring speakers, workshops, displays, visual arts, and performances • Feb 1, 5 • Free

KENYA CERAMIC PROJECT WINTER GALA • Faculty Club, 11435 Saskatchewan Dr, U of A • kenyacceramics.org • Dinner with speakers • Jan 29, 6pm (door) • \$100 (adv at E: info@kenyacceramics.org or website)

LETHAL DOSE • Memorial Arts Centre, 5206-50 St, Wetaskwin • First Gear (CD release party), featuring comedian Justin Littlechild (MC) and Side B; all ages • Feb 6, 8pm (door) • \$10 (door)

LUNCHEON OF LOVE • Fairmont Hotel Macdonald, Wedgwood Rm, 10065-100 St • 780.425.8086 • freewillshakespeare.com • Fundraising luncheon presented by Freewill Shakespeare Festival featuring an auction, champagne, sonnets, songs of love • Mon, Feb 8, 11:45am-1pm • \$60 at the Freewill Shakespeare Festival office

UKRAINIAN CHEREMOSH SOCIETY ANNUAL FAMILY DANCE SNOWFLAKE SHAKER • Northgate Lions Senior Centre Auditorium, 7324-139 Ave • Dinner and an evening of music, entertainment featuring a performance by the Cheremosh Ukrainian Dance Ensemble and music by DJ Roman Brytan presented by the Ukrainian Cheremosh Society • Sat, Feb 6 • \$30 (16 yrs +)/\$20 (10-15 yrs)/\$10 (3-10 yrs) at 780.434.8163 or 780.466.0089

WHAT HAPPENS NEXT? THE FUTURE OF STORY CONFERENCE • Grant MacEwan University, 10045-156 St, John L. Haar Theatre Lobby • Exploring issues that affect the future of storytelling and narrative • Feb 5-6 • \$42-\$110.25 at TDX on the Square

WINTER LIGHT • Various locations throughout Edmonton • Until Mar 13

10030-102 STREET
INFO: 428-STAR

BRIXX
BAR & GRILL

01/29 LIVENATION PRESENTS

DOWN WITH WEBSTER
AND INWARD EYE

01/30 OH SNAP & Y AFTERHOURS PRESENT

DJ CRAZE
PROPA TINGZ / WILL BAILEY / DEGREE
DEGREE & Y AFTERHOURS BIRTHDAY BASH!

02/05 THE PROTÉGÉ PRESENTS

AGE OF AQUARIUS 3
ILL GATES | CHRIS ORGANIX | THE PROTÉGÉ

02/06 FOUNDATION PRESENTS

RAEKWON
WITH I.P. FEAT. NASU SYEN, GLOBAL SYNDICATE, R-LITZ & STK & DJ TWIST

02/10 THE UNION PRESENTS

EPICA
THREAT SIGNAL / BLACKGUARD

02/11 UNION & BIG ROCK UNTAPPED PRESENT

MICHAEL BERNARD FITZGERALD
LOUD LOVE CHOIR

02/13 OH SNAP PRESENTS

I LOVE BASS
DJ EPROM / EMALKAY / DEGREE+

02/14

DIRTY CITY HEARTS
ET QUARTET / RANDOM FALTER

02/18

BOHDI
LAST HORIZON / IN THE MIDST OF A MURDER

01/29

SEX & CANDY
90'S PARTY WITH DJ GREG GORY & RD CHOKE

01/30

HEAVISIDE
RHEUBIUS | RADIOFLYER

02/02 TROUBADOUR TUESDAYS

THE CHRIS TABBERT REGRET
MICHELLE SABOURIN & THE FURIOUS RAGE
HOSTED BY MARK FE DUK OF RED RAM / UNCAS

02/03

EYEDEA AND ABILITIES
DOSH, NIGHT OF THE LIVING BASSHEADS AND DJ SHORT TOP

02/04 JUNE AWARD WINNER...

GREG SCZEBEL AND JAIRD

02/05

THE ZOLA'S
WE ARE THE CITY / CALL BEFORE YOU DIG

02/06 OH SNAP IN BRIXX

OH SNAP
DEGREE / BATTERY / COBRA COMMANDER /

02/09 TROUBADOUR TUESDAYS

MATT BOISVERT'S COLLECTIVE UNCONSCIOUS
AND JULIEN CONSTANTIN

02/11 LAUNCH PARTY FOR...

RADIO BRIXX
WITH TOMMY GRIMES
INDIE ROCK, ROCK AND ROLL, BRIT POP - NO COVER!

02/12

PARTY ALARMA
VALENTINE'S CELEBRATION WITH
COMPUTER LOVE {LA}
WARRIOR MUSIC / PHATCAT

MEMBERS & GUESTS FACILITY
BEHIND STARLITE ROOM
ALL EVENTS 18+ • DOORS AT 9PM

with DEGREE, COBRA COMMANDER, DJ BATTERY and WEEKLY GUESTS

ELECTRIFIED DUBWISE DANCE ROCK
BOOTY BASS MASHED UP PARTY RIDDIMS

HOSTED BY
KAZMEGA & ORVILLE
WITH DJ HENRI & DJ FOOTNOTE
DOORS AT 9 PM • \$5

WildStyle
WEDNESDAYS

WWW.STARLITEROOM.CA

News site brings more than just gossip

The world of media geared towards queer women has been so small for so long, that I have to admit I stopped longing for any better. I'd become complacent with the stagnant state of gay news. There were few sites and zero competition. No scoops, no investigative pieces. Until recently we were living in a world where the only person able to source fresh content was Perez Hilton and hot stories or not, I just can't make my web browser point in his sleazy direction without dry heaving just a little bit.

It seems there are three categories of LGBTQ news magazines and websites: on-line aggregators that have little to no original content, clunky magazines like *OUT* or *The Advocate* geared towards wealthy white men and lastly, their female counterparts like *Curve* or *Girlfriends* targeting

20-something women with shallow interests in cruises, parties and superfluous pop culture stories. Aside from local 'zine projects and the odd European publication, we were staring at a barren landscape.

So here it was, this gaping hole of dyke news on the internet. Blogs tried to fill it, but individual girls with individual views can only do so much. Then came Autostraddle.com. Debuting last March, the site is the fiery brainchild of Marie 'Riese' Lyn Bernard. The New York-based journalist and writer spawned the site after finding success with her personal blog Autowin, a ton of professional writing gigs and some lesbo cred from recaps on The L Word Online and a vlog for Showtime. She cites inspiration from sources as diverse as *Sassy Magazine* to *Pump Up the Volume* to Andy Warhol and the Factory.

One of the things that makes Autostraddle so interesting is its focus on community building. The site has a handful of staff but also enlists the services of interns, many of whom come from Canada and one of which happens to be an Edmontonian. While money is definitely a priority for Autostraddle down the road, it seems to come after creating a rich and diverse home for stories that deserve reporting.

Bernard told me "We want to be more than just 'content' or a glorified news aggregator of the day's top lesbian stories. Too many websites these days are designed to be search-engine friendly, rather than reader friendly."

Autostraddle stories run the gamut from pop culture to social issues to politics. Articles about Lady Gaga sit alongside ones about queer families and gay marriage votes. Or as Bernard puts it, "If Autostraddle was a classroom of schoolchildren,

they'd be holding hands singing 'We Shall Overcome' and one of the kids would trip over something and we'd all laugh at the kid but still feel super serious about overcoming stuff like adversity."

Autostraddle updates constantly and while lots of content is good, the consistent quality is even better. "We want people to trust that we are only going to promote things that we actually like. Our readers are pretty savvy, the two or three times we've plugged something mediocre 'cause a friend or associate was so nice we felt guilty not doing it, the response is deafening silence," says Bernard.

"We want to do everything differently than anyone else is doing. I think the key to success in online journalism or even website content-production is to be ridiculously unique. Whenever we have the resources to do a politics piece 'our way' (like we did with our coverage of the National Equality

March and the anti-gay protests in NYC, and as we do when live-blogging elections in Maine, hearings in New Jersey, and the Prop 8 trial as well) we do it."

"All of our media coverage is grounded in a subversive, ironic approach—we assume all our readers are smart and they're as bored by celeb gossip as we are. We think you can have intelligent conversations about stupid things, and these stupid things matter 'cause that's what the rest of the world is just mindlessly consuming, like twinkies."

Autostraddle aims to report a variety of stories that matter to a queer audience, even if they aren't obviously gay, according to Bernard: "We don't limit ourselves to covering strictly or stereotypically gay things because we understand that gay people are whole entire humans, with interests beyond just their orientation. It's an 'outsider' mentality; things that are risky, edgy and non-traditional."

I'll have more in two weeks with Autostraddle's founder to find out what brave new territory Autostraddle is headed to next. **V**

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Profiles Gallery call for submissions for 2011. Deadline Sat, Feb 27, 5pm; Janine Karasick-Acosta at 780.460.4310, 31 or janinek@artsheritage.ca

Participate in 2010 at The Works Art Market and Food Street (deadline Feb 15) and Street Stage (deadline Mar 15). Application at theworks.ab.ca

St Albert community Band conductor required Application deadline: Feb 28; submit to Colleen Dec at colleenmdec@shaw.ca; questions contact Gerry Buccini at 780.459.7384

Artist Volunteers needed at the Today Family Violence Centre to develop murals in their new facility to help create a positive environment for clients. Patrick Dillon at 780.455.6880

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Group hug

Dear Andrea:

seem to find myself being one third of a long-term, stable threesome. Or is there no such thing? I know "one guy two girls" sounds like a porno fantasy but it isn't like that really. We all have jobs and lives and it's not like we hang around the pool (we don't have a pool) having crazy three-way sex all the time. But we do want to stay together. What do you think? Is such a thing possible?

I was dating "Jill," who is bi but was only dating me. We decided to try a threesome just for fun and invited a friend of hers ("Jen") and she said yes and we had fun and then it turned out not to be one-time thing. Jen came back, and came back again, and she and Jill started to fall in love, and so we (Jen and me) and before you knew we had this thing that looks weird from

the outside but feels very normal and even simple to us. Only a few close friends know, and we are worried about what parents, etc., would say if they knew. Jill and I were planning on getting married and having a kid, and we still want to but now Jen would be part of our family too. And we'd like to get a house together but wouldn't people know then?

Love, Equilateral

Dear Equilateral,

Clearly so, since you are doing it. As for the future, who can tell?

An equilateral triangle is about as stable a shape as you can find, but even triangles suffer stresses. You are still in the two-honeymoon phase; and everyone is, I am sure, on his or her best behaviour. This is certain not to last. Sooner or later someone will

feel neglected or insufficiently supported and will not repress the urge to make that snappish comment, and somebody else will come back with a "Yeah? If you're so ___ing___ why don't you ___ instead of ___ing?" and somebody else else will roll his or her eyes and somebody will yell at the eye-roller for eye-rolling. It is inevitable. And soothing three egos and salvaging three sets of hurt feelings is exponentially more complicated, and math is not my strong suit.

I would also not discount the lack of societal support for nontraditional unions as a source of yet more stress. I hesitate to draw a direct parallel, but not having people beam at you when you announce your intentions and not having all the aunts tear up at the sight of the lovely bride (groom) and not having the chair dance and the "mazel tov and siman tov" can be a real loss for gay couples wishing to marry. It isn't all about the health insurance and the tax breaks or even about commitment—marriage is also about societal support and approval, and that support and ap-

proval does help to solidify a union. As I said, not exactly the same thing, though. Your situation is worse.

What? No. I don't disapprove. But other people will, so strenuously that you will feel obligated to keep it a secret. And while secrets can be sexy and sharing them can be bonding, living in hiding (or in a situation generally misunderstood or despised) is ultimately pretty destructive. Which is certainly no reason not to do it.

The complications of a multiple marriage (equivalent) go far beyond potential threats to peace on the home front like jealousy, possessiveness, and schedule difficulties. (Have you never watched Big Love? Even if you're not planning on founding your own splinter sect, you might want to.) Spouses are family, but what are second spouses? What happens if Jen has a family emergency, is ill herself, or otherwise in need of immediate succor? Your boss understands "my wife's mother died, I'll be out this week." She doesn't give a damn about your wife's girlfriend's mother. What if Jen

wants to have a baby too? The three of you may fall easily into a family pattern that works for you, with one mommy and one mama, or whatever—children never seem to find unusual arrangements the least bit troublesome, since they have no idea what "usual" is and what's normal is what's normal for them. Schools and soccer coaches and other authorities, however will have Opinions.

In other, fewer words, sure, you can do this. Jill can do it. Jen can do it. But living a life which sounds like somebody else's dirty joke is not going to be easy. If I'm sick of hearing "You've really got your hands full!" when I walk by with my twins, imagine how tired of it you're going to get. You might want to get in practice now: "How do you figure out which one to do first?" sniggers the office wit when you let slip that you're finding your home life complicated. "I wish I had your problems."

"Dude," you'll sigh, as you attempt to sidestep him to get to the copier, "You have no idea." And he won't.

Love, Andrea

MUSICIANS

The Works Street Stage: call to artists from experimental, rap, hip-hop, to folk, bluegrass, country, blues, jazz and rock—all genres. theworks.ab.ca/societyfolder/calls/calls.html; E: Dawn Saunders Dahl dawn@theworks.ab.ca Deadline: Mar 19

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The Learning Centre Literacy Association: seeking an artist or arts & crafts person who would be willing to commit 2 hrs weekly to the instruction of their passion to adult literacy learners in the inner city. Denis Lapierre 780.429.0675, dllearningcentre@shaw.ca

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

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